

CARMEL CYMBAL

Vol. 13 • No 2

CARMEL, CALIFORNIA • JULY 12, 1940

TEN CENTS

SIXTH ANNUAL BACH FESTIVAL EDITION



Where to Go and What to Do in Carmel

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Don McFadden, Manager

SIXTH ANNUAL CARMEL BACH FESTIVAL

July 15-21 Gastone Usigli Conductor

MONDAY, TUESDAY, THURSDAY, SATURDAY, SUNSET SCHOOL, 8:30 P. M.
SUNDAY AT CARMEL MISSION

4:00 P. M. AND 8:00 P. M.

ORGAN RECITALS WEDNESDAY AND FRIDAY ONLY AT ALL SAINTS CHURCH AT 4 • LECTURES ON BACH AT SUNSET SCHOOL AT 11

SEASON TICKETS 7.70 AND 6.60 INC. TAX, ACCORDING TO LOCATION

Chart of Seat Locations at Denny-Watrous Office at Thoburns

Single Tickets 1.93, 1.65, 1.10, 55c, Inc. Tax. Telephone Carmel 62

SEASON TICKETS WILL ADMIT HOLDERS TO THE FIVE CONCERTS AND THE TWO ORGAN RECITALS BY DR. FRANK W. ASPER & MORNING LECTURES

Carmel Is Host at the Sixth Annual Festival of Bach's Music

AGAIN WE SWEEP OUR THRESHOLD FOR A REFUGEE

BY LYNDA SARGENT

It seems hardly within the province of so small a village as this to act as sanctuary to Fate. But so we do. In bidding welcome here to those who take part in the Festival, no matter how small a part, we see also sweeping off our threshold for a refugee—a distinguished refugee from far away and long ago; a refugee from things so horrible that here in our blue-green haven we have no knowledge of them at all.

For the prophet is now without honor in his own country and in Germany they do not play Bach. He loved an invisible God, this man, and believed in believing. He wrote lullabies for children so they might grow up and live and achieve immortality after fruitful old age. Sometimes he sang tenderly, even wistfully, of death in the cause of peace, and in his soul he treasured resurrection. They have lain his ghost in Leipzig and no longer sing his songs.

Then we give him room at our hearth, and a merry joke for laughter, and share our bread.

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The pages of this issue of THE CYMBAL have been opened this year, more than hitherto, to the artists themselves. Vital, sincere and charming record they have given us of the music they play; of Bach, and something of themselves. They are the Festival key, the G major, upon which the score of this year's event will be written. To them we are immensely indebted and most grateful.

Now I am supposed to say something myself, to transmit to you all, some message from the CYMBAL to the Sixth Bach Festival of Carmel. I am singularly without any knowledge in these confusing times. I do not know.

But I have a friend who does. I have asked her to speak for me, not especially of the music or the Festival, because enough has been written about that, but just to talk a little while, in a certain inimitable manner she has, of whatever comes into her mind.

My friend is a mountain. She lies on her side up over my house in the Big Sur country just south of Carmel, and I call her the Woman of Mule Canyon, because she is always there, her head resting on one elbow, her knees drawn up, looking down Mule Canyon to the sea. If you went and sat on my back porch and just looked up at her casually, you might well think her one of these fool lazy females, with never an idea in her head. But after a while, you realize she is not that at all; she is just living her own incomprehensible, secret life; or, likely as not, she is busy talking with her neighbor, God, who lives just over the next hill on the top of a Ventana. She spends whole days like that, her head in a cloud just gossiping with Him. That is how she knows.

This morning when she first woke up, and the dawn in apple green down Lime Creek way, there were three of Bill Post's mares nibbling along her thighbones, and one of them in some exigent thrall was whickering his noisv call all down the still dusk world. She moved her flesh to his shifting hooves and thought of how she'd known the use of the dissonant chord since long before a snake first hissed a plainsong under an apple tree. They all dissolve, she mused, into still other chords, some still further dissonance, or some as gently consonant as the tune the young doe was

just then humming to her fawn. Harmony and counterpoint and little pleasant melodies; small trebles and great diapasons; life.

It seemed to her as though her ears were set to unusual delicacies this morning. Long before the night-creatures had sloughed their padded feet up her trails to bed down under her top chaparral, she'd heard a detonation far away and it had quite abruptly brought back memories she'd though were buried centuries ago in the old, old detrital of her flesh. She knew what it was, of course. The oldest sound but one on earth, the whisper in the unyielding ear, Death, Death. It used to come without the shriek of steel, without the thunderous cacophony of wheels and wings, just quietly or smothered by man's single piteous moans, and only a long-bow and unriden horse and the swift susurrant of translation in it. But as the thing that men called time went over her like any smallish breeze, it seemed to take more noise to do the job. Well, it was all in the day's work, to be sure. To her its meaninglessness was as the soft slump of the calf's body against her skin when any hungry old cat came down from Pick Creek for some easy feeding.

Presently, then, there were white bones to glisten in the sun for her adornment and when the winter of rain and dissolution came, she took them up for grinding of her toothless gums, sucking and digesting, mulling in her belly, until May. And some sweet dawn she spewed them out again, fashioned with stamens and petals and chalices—crimson with life, perpared once more to die.

The wind had turned north just after her old lover, Sun, had touched the back of her neck with the touch of passion that never cools. The sea, coming down with nightcaps in broad daylight, the silly old fool, had evidently picked up some flotsam piece of a musical tool, for she could hear an undercurrent in his constant wash that tickled her old sense of sprightliness; the rhythms of old dances almost benighting memory: a thread of tune that seemed, now that she came to think of it, to have laced the world together all her time.

Music. Now there was something she could get herself all stirred up about. She was by way of being a musician herself, and kept about her, like any lonely old queen, an orchestra to while away an hour, or rest her through her long insomnia, or whip her up to jiggling with the winds. She had, indeed, composed a few great fugues and some lesser ones on those old redwoods down the canyon there. They had such fine thematic bodies to them—purple,

(Continued on Page Fifteen)

*"But here is the finger of God, a flash of the will that can,
Existent behind all laws, that made them and, lo, they are!
And I know not if, save in this, such gift be allowed to man,
That out of three sounds he frame, not a fourth sound, but a star."*

Gastone Usigli, Conductor



There is a saying to the effect that no one is irreplaceable. I think we may take complete issue with this. I think we are safe in saying that whatever the Carmel Festival has achieved of authority in musical performance is due to Gastone Usigli; that when he came here two years ago the one thing the Festival needed was the impassioned and implacable will to perfection that has been his unique and personal contribution to the success of the enterprise.

No one achieves perfection. But only a pitiful few have the sustaining power to keep their eyes fixed on a goal which they know to be, practically speaking, unrealizable, and to act consistently as if they didn't know it. Those few become the masters of the earth. Every step they take moves man nearer to their goal; every move they make pushes the goal itself, the standard of man's perfectness, a little further on. Whether the Carmel Bach Festival dies today when so much is dying, or lives staunchly on through the holocaust, the work of its present conductor is of stuff imperishable.

Many of us have ideals. Not many of us instrument them with the only thing that can in any way make them a factor to be reckoned with; with unsparing labor, a labor ten thousand times more relentless and exacting than that of the "men who toil," for it is of body and mind and spirit, it is sweat and invention and prayer; it is godlike.

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Last year, after the Festival, Usigli took some time off for himself. Many years of intense conducting in symphony, opera and chorus had left him little time to pursue the other aspects of the musical life. Now, this past winter, he has done some long-projected composing, writing three major symphonic works, two symphonic poems, a symphonic suite and several songs for orchestra.

Also, he has been at work furthering his reputation as a musicologist by extending the field of study which has occupied his spare time for twenty years. "the harmonic possibilities of a different scale, one in which the natural intervals would not be distorted, as in the present tempered scale."

An intensely human and lovable man, Usigli comes to Carmel as a representative of a world we see too little of, the great world of real sophistication, of simple and impeccable tastes, of a love for his fellow beings which takes itself out in so behaving that, by sternness and often harshness, he makes them aware of their littleness and so aware of something potentially big.

"I like raw meat and raw fruits," he writes to us, "and that is probably the cave man in me. I like Bach and Wagner above all other composers because infinitely better than any others they have expressed what is noble and lofty in human nature and have consequently sung humility and kindness, and that is the highly evolved animal in me."

It is possible that no other living man could have so suited the peculiar ideals upon which our Festival takes its sustenance. As long as we can keep him here, we have in him a guarantee of musical soundness, of integrity of spirit, of a jealous reading of this music which exacts exclusive devotion to the inherent godliness of man.

The Carmel Cymal
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**SIXTH ANNUAL
BACH FESTIVAL EDITION**
July 12, 1939 • 10 Cents
Edited by
LYNDA SARGENT

This Sixth Annual Bach Festival Edition of The Cymal can be obtained wrapped for mailing at the little table on the sidewalk in front of the post office today, Friday, and tomorrow. The price is 10 cents for the wrapped paper. It will cost 4 cents to mail it.

SOMEONE ELSE'S PIE

The 51-week-a-year editor is the editor only in name today. This is, or from where we write way back here, has been Lynda Sargent's newspaper this week. And beautifully and efficiently she has done it, as she has in the past. If you could know the love and labor and enthusiasm and hours beyond the hold of the day and night she has put into it, you wouldn't believe humankind capable of such a doing. All of us here on THE CYMBAL extend to her our thanks and we extend them with deep esteem and, too, with awe.

The magnificent cover of the special edition this year was designed and executed, as they were for the three previous editions, by Ben Schafer.

—W. K. B.

**Those Who Direct,
Sing and Play in
The Festival**

GASTONE USIGLI, Conductor
LECTURERS

Alfred Frankenstein
Alma Lowry Williams
Dr. Frank W. Asper

ORGANIST
Dr. Frank W. Asper

VOCAL SOLOISTS

Alice Mock, soprano
Margaret Downey, soprano
Sibyl Bayles, soprano
Phyllis Moffet, soprano
Ruth Terry Koechig, contralto
Russell Horton, tenor
William Goss, tenor
Marco Sorisio, tenor
Lee Gilmore, bass-baritone
Sten Englund, bass
John Burr, bass
Noel Sullivan, bass

INSTRUMENTAL SOLOISTS

Alice Ehlers, harpsichord
Doris Ballard, violin
Eunice Wennemark, violin
Luigi Silva, cello
Ralph Linsley, piano
Reah Sadowski, piano
William Erlendson, piano
Helen Mead Little, flute
Cecil Tozier, oboe
Alfred Regeth, clarinet

THE MASS IN B MINOR

By ALBERT ELKUS

The Mass in B minor of Bach is his most comprehensive work, the one into which he poured all of the richness of his maturity. In it is to be found to the highest degree of technical perfection and intensity all the characteristic styles and idioms of Bach and the wide range of spiritual and emotional values that enliven them. Whatever conceptions Bach had of divine serenity and of intimate human expression find permanence in this vast repository of all he ever knew or felt.

The Mass, begun in 1734 and completed four years later, is a summary of the musical efforts and achievements of generations of German and Italian musicians and it is moreover prophetic of the two centuries to come. Intermingled with the legacies of Palestrina and Gabrieli, of Schutz and Scheidt, are the premonitions of Mozart, Schubert, Beethoven, Wagner, Chopin and the impressionists. In grandeur of structure and expression, the Mass in B minor constitutes a challenge that has never since been met; in this vast work there is a strong dramatic utterance which suggests Bach's appreciation of the opportunities afforded by all the esthetic values which enrich the celebration of the Mass. Nor could he have been unconscious of the luxurious setting of the Elector of Saxony's rich and tastefully elaborate Dresden, a monument of the Baroque period.

den, a monument of the Baroque period.

The Mass is Catholic in the broadest sense of the word. The tradition of Sixteenth Century Ecclesiastical styles is evident in the 5-, 6-, and 8-part voice writing, the leisurely mosaics that make up the supple texture of some of the fugues, the use of plain chant (with the retro-suggestion of the choral prelude) and the cadences which conclude the old and invite the new idea. But there is to be found as well Bach's "familiar style," the fervent music of the Lutheran Cantatas and the imaginative lyricism of the German folk song. This is the music of reflective yearning, of intimate adoration, of generous buoyant triumph. In these sections he is apt to find a relaxation in the luxuriant use of decorative notes, or, in a more expansive mood, to become with Beethoven and Wagner one of the high priests of the tonic and dominant chordal relation; his thematic ideas are then no longer mosaics of chaste design but, with the exuberance of a fanfare, derive from the common chord.

A complete understanding of the Latin text is necessary for the appreciation of this music, as it is rich in liturgical and pictorial reference. The listener should bring to its presentation either a truly religious faith or a reverent conception of religious ardor and mysticism.

THE ORCHESTRA

1st Violins

DORIS BALLARD, Concertmaster
Charles Foye, Paul Lanini, Michael Mann, Bette McClintock, Alberta Metcalf, Kazuo Tawara, Phyllis Mood

2nd Violins

Florence Blest, Christine Hayler, Anderson, Dorothy Dale, Elizabeth Hanchett, Kathleen Howes, Jean Pomeroy, Winifred Stilwell

Violas

Herbert Van den Berg, Marjorie Currell, Grace Knowles, Robin Ann Parker, Harvey Taylor, Virginia Short

Cellos

George Richardson, Jean Crouch, Fritz Barkan, Virginia Howe, Elizabeth Hayler, Floralyn Hughes, Jeanne Weir.

Basses

Warren Keith Thomas, Evelynne Ward

Flutes

Helen Mead Little, Alvin Cromwell

Oboes

Cecil E. Tozier, E. C. Simonsen

Clarinets

Hugo Raimondi, Alfred Regeth, Warren Schneider

Bassoon

Jack Marsh

Tympani

Harold Bartlett

Continuo

Ralph Linsley

Trombone Quartet

Chandler Stewart, Gordon Stewart, Donald Stewart, Alan Stewart

THE CHORUS

Sopranos

Ethel S. Adams, Patty Lou Adams, Dorothy Allaire, Sibyl Bayles, Hazel Ridenour Braunton, Miriam Castagna, Elizabeth Chandler, Olive B. Carmean, Della Daniels, Jane Haskell, Mabel Johnson, Gail Johnson, Dorelee Landon, Clara Soper Melville, Phyllis Moffet, Francis Murtle, Frances Passolaigue, Marjory Pegram, Jean Schellbach, Hazelle A. Smith, Helen Smith, Barbara Standing, Jean Stanley, Elizabeth L. Van Sant, Dorothy Wirth, Lucille Wirth, Gladys Young

Altos

Mary Louise Austin, Jane Beard, Helen Coolidge, Ruth Cooke, Maryann Crowe, Camilla Daniels, Leda P. Greiner, Margaret Hartigan, Clara Pauline Melville, Jean Morton, Edda Heath Pappel, Carol Veazie, Betty Wheeler, M. Frances Wild

Tenors

Jerome G. Chance, Thomas Clark, William Goss, Charles Hamm, Wallace Kemper, Alban Knox, Marco Sorisio, Milton Stitt

Basses

Louis Allaire, David Barr, Carl Bensberg, William Bishop, John Burr, Joseph Clague, Dr. Howard Clark, John Draper, Lee Gilmore, Edward C. Hopkins, Ivan Klohe, David Marrs, James Meagher, David Rogers

THE MIRACLE

By DEEMS TAYLOR

Coming away from a concert of chamber music, I thought again of the element of mystery that is inseparable from any manifestation of creative genius—the mystery of why one man's way of saying a simple thing is magic, and another man's way is banality.

Brahms sits him down and weaves a few themes together, works them out, takes them apart and puts them together again, with that seemingly plodding, methodical mind of his—and the result is a fabric of extraordinary, quite irrational beauty. Beethoven, searching for a theme for the finale of the cello sonata, hits upon—of all things hackneyed—a major scale. And somehow—something in the way he heard it, probably—it ceases to be a scale and becomes a theme, something that no one had ever quite heard before, a vibrant, shining thing that lives a life of its own, and whispers its own particular message to the mind, and haunts and teases the memory when it is gone.

And Bach. What a man that was. Of all music, his is, I think, at once the most personal and the least contrived. Hearing it, one is conscious of being in the presence of something warm, generous, and friendly, a personality of infinite sympathy and understanding. And yet it is hard to think of anyone's sitting down to make music like this. I never think of Bach as scratching inkily, scowling and erasing, trying out this and that upon a handy and well-tempered clavichord. I see him, rather, out under the morning sun, pruning, raking, watering; tending things—fresh, green, growing things, quivering with life, that put forth tendrils and leaves, that bud and blossom and bear fruit right before one's very eyes. And Bach, pleased and beaming, remarking, "I raised that."

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("Granted the customary credit line," Mr. Taylor writes THE CYMBAL, "I'd be delighted to have you use 'The Miracle' in the Bach edition of your paper.")

This charming glimpse of the music-maker is a chapter from Mr. Taylor's book, "Of Men and Music." If you haven't read this book, a copy of which is in the Carmel Library, you have missed an uncommonly delightful and sprightly hour. It's rather as if Mr. Taylor had donned his fur legs and, taking his pipes from the shelf, whithered away to play a jig over the graves

of the musical great. Nor has he neglected to take along a scythe, that a few of the lesser ones may be redden up.

**THE ORGAN
RECITALS**

It has been the experience of the Festival management in preceding years that the organ music cannot be heard from the small room in All Saints' Church. This year, therefore, the little room will not be used at all. Instead, Dr. Asper has kindly consented to give two concerts on both Wednesday and Friday afternoons.

These concerts will be at 3 o'clock and at 4. Please be on time, as this fine organist is doing us a great favor in so arranging his programs as to play two whole hours each day.

**FINE
Food**

Breakfast
25 to 50

Lunch
35, 50 to 1.00

Dinner
.50 to 1.00

also

A la Carte

Sandwiches and Short Orders

Open Until Midnight

**WILLIAMS'
RESTAURANT**

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Camera Portraitist**

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Inn**

Mabel C. Sampson
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Complete Program for Carmel's Bach Festival

The Songs of Bach - 1940

Into these times, as sun-rays into storm,
Perfect of law and harmony there fall
The songs of Bach, as permanent of form
As light that is not dimmed by time at all.
Across the dark uncertainty they stream
From some far source beyond this troubled air,
As effortlessly falling as the gleam
Of hope that is the miracle of prayer.

They seem to have no origin nor end;
Immediate and sure they spring alight
In full maturity and ageless youth.
With fear-defying freedom they transcend
The world's confusion; absolute and right,
They strike through chaos from the sun of truth.

—DORA HAGEMeyer

MONDAY, JULY 15

Heralding Trombones 8 p.m.
Concert Sunset School Auditorium 8:30 p.m.
GASTONE USIGLI, Conductor

Overture in B minor, No. 4, for orchestra
Concerto, D minor, for harpsichord and orchestra
Soloist: Madame Alice Ehlers
Christmas Oratorio, for soloists, chorus and orchestra
Soloists: Sibyl Bayles
Ruth Terry Koechig
Russell Horton
Sten Englund

TUESDAY, JULY 16

Heralding Trombones 8 p.m.
Concert Sunset School Auditorium 8:30 p.m.

MUSIC BY THE CONTEMPORARIES OF BACH

GASTONE USIGLI, Conductor

Concerto Grosso in G minor Handel
Devil's Trill for violin with orchestral accompaniment Tartini
Soloist: Eunice Wennermark
Tocatta and Canzone for cello Della Ciaja
Recitativo for Cello Vivaldi-Bach
Soloist: Luigi Silva
Ralph Linsley at the piano

+ + +

1. "Harmonious Blacksmith" for harpsichord Handel
2. Fantasia for harpsichord Telemann
3. Three Sonatets for harpsichord Scarlatti
4. "The organization of Masters of Musical Instruments both Upright and Vertical"
Act 1. The Judge and the Notables
Act 2. Air by the old people and the drunkards
Act 3. The jugglers, jumpers and animal tamers with their bears and monkeys
Act 4. The invalids
Act 5. Turmoil in the whole troupe
Soloist: Alice Ehlers

Songs:

1. Ah me! what refuge
Aria from Semele Handel
2. As when the dove
Aria from Acis and Galatea Handel
3. Evening Song
Aria with Ritornello Krieger
4. Oh sleep, sweet sleep
Aria from Semele Handel
5. My lovely Celia
Soloist: Margaret Downey
Alice Ehlers at the harpsichord

Concerto in D minor, Op. 3, No. 11, for orchestra Vivaldi

WEDNESDAY, JULY 17

Organ Recital 3 p.m. and 4 p.m.

Organist, Dr. Frank W. Asper

Held in All Saints' Parish Church by courtesy of the Rector, the
Rev. C. J. Hulsewe and the Vestry of the Church
Hark! a Voice saith, all are Mortal
Christ lay in the bonds of Death
First Trio Sonata
Fugue in G minor (The Lesser)
Chorale Preludes from "The Little Organ Book"
O Thou of God the Father
Unto us is brought Salvation
The Fourth Concerto

THURSDAY, JULY 18

Heralding Trombones 8 p.m.
Concert Sunset School Auditorium 8:30 p.m.
GASTONE USIGLI, Conductor

Brandenburg Concerto No. 11 for violin, flute, oboe, clarinet
Tocatta and Fugue in D minor
and orchestra

LECTURES

THE LIFE AND THE MUSIC

All lectures in the Sunset School Auditorium
at 11 a.m.

MONDAY, JULY 15 Alma Lowry Williams
TUESDAY, JULY 16 Alma Lowry Williams
WEDNESDAY, JULY 17 Alma Lowry Williams
and Gastone Usigli
THURSDAY, JULY 18 Dr. Frank W. Asper
SATURDAY, JULY 20 Alfred Frankenstein

Recitative and Air for Bass: "At evening, hour of calm and rest"
"Make thee clean, my heart"
From the "St. Matthew Passion"

Soloist: Noel Sullivan
Chaconne from Partita No. 2 for violin unaccompanied

Soloist: Doris Ballard
Concerto in A major for piano and orchestra
Soloist: William Erlendson
Concerto in D minor for two violins and orchestra
Soloists: Eunice Wennermark
Florence Blest

Peasant Cantata
Soloists: Alice Mock
Lee Gilmore

FRIDAY, JULY 19

Organ Recital All Saints' Church 3 p.m. and 4 p.m.
Organist, Dr. Frank W. Asper

Prelude and Fugue in A minor
Aria
Fantasia and Fugue in C minor
Adagio e dolce from the Third Trio Sonata
Sonatina from the Cantata, "God's Time is Best"
Chorale Preludes
My Heart is filled with Longing
Our Father, Who art in Heaven
When we are in Deepest Need
Deck Thyself, O my Soul, with Gladness
Prelude and Fugue in G major

SATURDAY, JULY 20

Heralding Trombones 8 p.m.
Concert Sunset School Auditorium 8:30 p.m.
GASTONE USIGLI, Conductor

Brandenburg Concerto No. III for strings
Aria from Cantata
Partita in B flat major for piano and orchestra
Soloist: Reah Sadowski
Concerto in C major for three pianos and orchestra
Soloists: Reah Sadowski
Ralph Linsley
William Erlendson
"Phoebus and Pan" Cantata for chorus, soloists and orchestra
Soloists: "Momus," Alice Mock
"Mercurius," Ruth Terry Koechig
"Tmolus," William Goss
"Mides," Russell Horton
"Phoebus," John Burr
"Pan," Sten Englund

SUNDAY, JULY 23

Heralding Trombones 8 p.m.
Concerts Mission San Carlos Borromeo 4 and 8 p.m.

Use of the Mission by courtesy of the Mission Authorities

GASTONE USIGLI, Conductor

THE B MINOR MASS

For soloists, chorus and orchestra

Soloists: Alice Mock
Ruth Terry Koechig
Russell Horton
Sten Englund
Phyllis Moffet

1. Chorus: "Kyrie Eleison" Quintet: "Kyrie Eleison"
2. Duet for Soprano and Alto: "Christe Eleison"
3. Chorus: "Kyrie Eleison"
4. Chorus: "Gloria in Excelsis"
5. Air for Soprano: "Laudamus Te"
6. Chorus: "Gratias Agimus"
7. Duet for Soprano and Tenor: "Domine Deus"
8. Quartet for Soprano, Alto, Tenor and Bass: "Qui Tollis"
9. Air for Alto: "Qui Sedes ad Dexteram"
10. Chorus: "Et Incarnatus Est"
11. Quartet: "Crucifixus"
12. Chorus: "Et Resurrexit"
13. Aria for Bass: "Et in Spiritum Sanctum"
14. Chorus: "Sanctus"
15. Air for Tenor: "Benedictus"
16. Chorus: "Dona Nobis Pacem"
17. Soprano, Alto, Tenor and Bass soloists, with Festival Chorus
and Orchestra: "Hosanna in Excelsis"

Interludes

DURING
BACH FESTIVAL

During Bach Festival, you may want
to relax, see something of the Pen-
insula, and enjoy life. May we
suggest?

Aloha Room

An intimate cocktail rendezvous,
serving drinks for the most fastidi-
ous tippler—straight or mixed. A
bit of the Tropics in Monterey.

El Dorado Room

Dancing to sweet rhythmic music
nightly except Mondays. No cou-
vert. Fine drink and fine food.

San Carlos Cafe

Famous for its food. Breakfast,
lunch, and dinner. Table d'hote and
a la carte. Moderate prices prevail.

Come to Monterey . . . to the San
Carlos Hotel . . . overlooking the
blue waters of picturesque
Monterey Bay.

Hotel San Carlos

Peter Watson, Manager

THE MUSIC OF BACH'S ORGAN

By FRANK W. ASPER

In spite of fierce wars which devastated Germany in the 17th century and during which all other arts suffered terribly, music actually advanced in its development of truly human expression. The wealth of folk song and church music then acquired by Germany is still one of its greatest treasures, and a polyphony which had made such advancement in the Netherlands and Italy and then declined, was developed still further by many of the German writers. This made the time ripe for the arrival of the great musical genius Johann Sebastian Bach.

Bach spent the greater part of his life in comparative obscurity, working mostly in and for the Protestant Church, never living in affluence or associating with men of distinction, and was finally buried in an unknown grave. Losing his parents before he reached the age of ten, Johann Sebastian was brought up by a brother. As his brother was very poor, he was sent to a school in Luneburg where his fine soprano voice secured him free tuition, which included thorough teaching in Latin. While there he became acquainted with the music in the school library, and desiring even wider acquaintance with other musical compositions, he left Luneburg and went from town to town finally stopping at Hamburg, where he obtained temporary employment, securing a permanent position as organist at Arnstadt. This gave him great opportunity to hear other fine organists, notably Buxtehude in Lubeck, a distance of 230 miles which he had to do on foot—small wonder that he extended his leave of four weeks to four months and was reprimanded by his authorities for overstaying. These trips provided a powerful stimulus for organ composition and had a marked influence on his style. Shortly after his reprimand he obtained a position as organist at Muhlhausen where he remained only one year serving, it may be said, his apprenticeship before going on to Weimar.

It was at Weimar that he really developed to full maturity as an organ composer, and most of his chief works of the concert type were written during his nine years stay there. He made concert tours every year, no doubt gaining thereby much in experience by hearing other musicians and meeting many different people. He always astonished his hearers, and we read an account of him in 1714 of his playing a pedal solo on the restored organ of the Court in Cassel, amazing the prince so that he took a precious ring from his finger and presented it to Bach. The same writer says that "Bach's feet flew over the pedal board as if they had wings; and the ponderous and ominous tones pierced the ear of the hearer like a flash of lightning or a clap of thunder; and if the skill of his feet alone earned him such a gift, what would the prince have given him had he used his hands as well?"

On leaving his post at Weimar in 1717 he branched out into other fields than that of composer for organs but the instrument always seemed to remain his favorite. His arrangement of stops before he played was so singular as to make those who understood the instrument absolutely incredulous of the possibility of so producing harmonious combinations, but when he began the doubt was changed into amazement at the swiftness and precision of both hands and feet. Bach would simply say in reply to his admirers, "There is nothing to wonder at in that; you have only to touch the right key at the right

time and the instrument plays itself." As a rule he gave the pedal a strictly independent part, often of incredible difficulty. He loved to improvise and the organ seemed to give him the opportunity which no other instrument afforded, because the tone could be sustained, he could play many parts at once, and he could satisfy his desire for the various tone colors, something which no other instrument at that time could do. As a performer he grew every year in strength, developing as every composer must do.

Bach's organ works divide themselves into three great branches, the first of which is mainly connected with his religious post. It is well known that the German chorale since the days of Luther has always held its regular place in the service

of the church. In Germany the words and music alike were familiar to everyone and Bach collected 240 chorales for use in his household alone. In church at that time whenever a chorale was announced everyone present could be trusted to sustain the melody and it was allowed the organist to vary the harmony to whatever extent he wanted without fear of confusing the people. In this way it came to be a recognized part of the organist's function to adorn the simple grandeur or pathos of the chorale by means of preludes, interludes, and variations. This treatment of chorales was so popular that it became extended so as to form the basis of independent instrumental compositions for use at other intervals in the church service. It was a custom

(Continued on Page Fourteen)

DR. FRANK W. ASPER



Increasingly, the temper and spirit of Johann Sebastian Bach intrudes this Festival. That is, of course, because the greater the artist and the more experienced in the art of performing Bach's music, the more imbued with the master's meaning he becomes. That a man of the musical stature of Dr. Frank Asper, should be delighted to come here and play is truly in the Bachian spirit. The Kapellmeister himself never permitted his limitless resources to be constrained by physical boundaries. He would have played his superlative organ music as devotionally on the little organ at All Saints' Parish Church as on the great Mormon Tabernacle organ, with its 194 stops. In fact, our little organ is so much nearer to what Bach had for his own use that it is interesting to speculate on what the ghost of the Cantor would do faced with all the gadgets of Dr. Asper's organ. 'Tis true he would sigh with relief to think he had not to bother about lazy and muddled-brained blowers. It is my own guess that he would at first bow his head in prayer, and then, beginning slowly, feeling out the implications of his theme, he would have improvised a piece of music to make the great Tabernacle shake on its foundations.

The Prelude and Fugue in A minor, to be played this year as the introductory number on the Friday program is, Dr. Asper reminds us, the same one Mendelssohn used as concluding voluntary on a Sunday afternoon in London in 1837 at St. Paul's Cathedral. "On this memorable occasion," says Dr. Asper in his program notes, "the vergers, perceiving that the congregation would not disperse, induced the organ blowers to withdraw, with the result that the performance was brought to an abrupt close."

Dr. Asper is considered by many one of the greatest living organists. "His pedal technique is amazing," says Clarence Mader, dean of the Guild of American Organists, "He

wears special shoes designed to give speed. His memory is remarkable; he plays several hundred compositions by memory."

Crown Prince Gustavus Adolphus of Sweden, a connoisseur of organ music and himself a musician of note, acknowledged his mastery; "Many times have I listened to Finlandia, but never has this masterpiece impressed me as it did under Mr. Asper's touch."

Stokowski, Heifetz, and Gabriowitch; all laud him. To his daily noon concerts in the Tabernacle, over 182,000 came last year. He has played for three presidents of the United States.

In his concerts here, Dr. Asper will depart from the strictly organ music in a few numbers and play his own arrangements of some of the music originally composed for other instruments. Bach went back and forth amongst his clavichords, violas, sopranos, lutes, basso profundo—touching each with his eclectic hands as a father touching the heads of his children, calling forth from each his own unique melody, separate but by their common paternity, yet in that paternity often identical. The First Trio Sonata, for instance, programmed for Wednesday, was sung in the beginning and then chamber music. Bach himself would as easily have played it on the organ. Everything was a voice to Bach... a voice to praise his God.

There will be eight Chorale Preludes out of Bach's tremendous output of nearly three hundred. These chorales were built on the simple and beloved tunes of the Lutheran hymn book, a book as dear to the people as our grandmothers' hymnals were to them. Intimate and cherished and tuneful, they represent at once the most simple and most perfect of Bach's music. Terry says: "His first composition was a simple exercise on a hymn melody and when the finger of death touched him, he was still at work on the same theme."

MARGARET DOWNEY



Carmel has an especial welcome for Margaret Downey. This is her first American appearance, and we would like to strew our streets with flowers in tribute to this great artist who is seeking refuge here in order to keep her faith with the music which has no longer a home in its own country. May the occasion of the Bach Festival in Carmel be an auspicious beginning for her in this land we like to call free.

We shall let Miss Downey speak for herself in this charming letter she has sent us:

"It is only a few days ago that I arrived in this beautiful California. Let me tell you how much it means to me not only to be in America, but beyond that to have the opportunity to come to Carmel to appear in the Bach Festival.

"You might not know that the name of Carmel has some magic sound in Europe. This name includes everything that we in Europe connect with the romance and color of Early California.

"And especially to me the name of Carmel has had a special attractiveness ever since I saw your Festival edition of the CARMEL CYMBAL, which some friends sent me to London last summer. I was entirely taken by this edition and the thought struck me, how marvelous it would be to have the privilege of singing in the midst of that much beauty and tradition. In a world where most dreams and schemes are vanishing into mere wishful thinking, I consider it more than good luck for me that this, my desire, has come true.

"After having sung Mozart in Salzburg, you can imagine what it means to me to sing the old masters in Carmel. And to sing this music in the original way—

with the great artist, Alice Ehlers at the harpsichord—doubles my delight.

"Writing these lines, I see myself in the house of my parents in Prague where, when I started my career, the music of the old masters took the greatest part of my program.

"Through the influence of Bruno Walter, under whose direction I sang the Brahms Requiem, I was shown the way that led me to the Opera. In the years following, I toured Europe, singing on the stages of Vienna, Munich, Prague, London, Barcelona and Rome.

"But, as the saying goes, On reviens toujours. And so I start my work in America with the music I love so deeply.

"Let me congratulate Miss Denny and Miss Watrous on the magnificent work they are achieving in Carmel, and I congratulate myself for being called to contribute a little towards its goal."

On Tuesday night's program, Miss Downey will sing a group of Handel's songs and one from Johann Adam Krieger, accompanied by Madame Ehlers.

In Rome and Vienna and Milan, it is said she has "perfect voice production and glorious mellowness," "an incomparable feeling for style," "the unique charm of the Viennese."

Madame Ehlers, whose pupil she is in the study of 17th and 18th century music, says she has one of the most beautiful voices she has ever heard.

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In truth, the greatness of the poet can best be measured by what he refrains from saying, in order to let the inexpressible speak to us in secrecy. —WAGNER

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ALICE MOCK



Fluent and exquisite tone are Miss Mock's contribution to the Festival; a realization of sound that carries the singer away with her song into those stratospheres of spirit where the master who made the songs was wont to abide while he was composing. Anna Magdalena would come in to call him to dinner and bring him back, bewildered and a little sad, from some transportation of soul. It would be a moment before he could speak even to his loved wife, as it is always a moment before there is the slightest stir in the auditorium after Miss Mock has sung. When her smooth, serene cadences float out upon the audience in the singing of

such things as the *Laudamus Te* of the Mass, one has not listened but has experienced.

Miss Mock has been with the Festival too long to need formal introduction to us. From her singular success in opera, concert and oratorio—a success heralding for her, "technical perfection," "a voice which soars to altitudinous heights," "singing that is refreshingly effortless and beautiful"—she comes to Carmel for the fourth season to sing her favorite music. She and Usigli have been working together on this year's program for months and he says her voice is very beautiful . . . very beautiful.

WHOSE JUDGMENT IS RIGHT?

By ALICE EHLERS

"Lully has been praised, Corelli might be praised; but Telemann is the only one who is above any praise."

Thus we find it in a famous book of 1740. This book is a kind of musical dictionary and does not only give dates but expresses the opinion of the man who wrote it, Mattheson, in his time a highly successful musician and writer himself.

The name of Johann Sebastian Bach is not even mentioned, not only in the words quoted above, but in the whole book. It took almost a century to put Bach in the position which he holds today, and which, after my belief, he will hold in all the future. Contemporaries never have the right judgment, for one reason or another; they underestimate or they overestimate, but they never see their fellow musicians from the right angle. Who, for instance, is Telemann? What does his name mean to us today? He is known to the musicologist and his music to a few who specialize in the 17th and 18th century music. No more.

Only genius can live out time. There may be times in which he means more; times in which he means less. Art as well as life moves in waves. The genius may be carried on one wave or another. But he goes on through the centuries untouched by the march of time.

Such a genius was Bach, and nothing will prove it better than the concert devoted to his contempo-

raries.

Francois Couperin, called the Great, and Domenico Scarlatti, the eminent Italian composer, will be on my Tuesday night program. Those two are the greatest exponents of harpsichord music in the 18th century.

From Scarlatti, you will hear three sonatas; a difficult task to make this choice from the five hundred or more that he wrote.

From Couperin, I am going to play one of his most famous compositions: *Les Fastes de la Grande at Ancienne Mxnxstrndxxx*. The last word of the title, where all the vowels are replaced by X, should be read, *Menestrandise*. This minstrels' guild was an organization of "Masters of the Dance and of Musical Instruments Upright and Vertical."

In 1321 the minstrels of Paris had formed an organization whose statutes were approved by the Prefect of Paris. The head of the guild assumed the title, "King of the Minstrels." In 1639, Louis XIV gave the minstrels new statutes and joined them all together in the "Masters of the Dance and of Musical Instruments Upright and Vertical."

In 1693 they obtained from the Prefect of Paris an ordinance which forbade the teaching of the harpsichord to anyone who had not previously been made a Master by their organization. But when about ten of these "masters" presided at a meeting for the removal of Fran-

cois Couperin, the composers, organists and harpsichordists obtained from the *Parlement* a franchise, making them completely independent of the Minstrels' Guild. Couperin composed this suite as a ridicule on the defeat of the Minstrels' Guild.

Try to play this music on our modern piano and you will find for yourself the answer as to why this music, like most of the music of Bach's contemporaries, is hardly ever played. It is because this music depends on the specific possibilities and qualities of the harpsichord.

Bach's music is first of all, music not dependent on any instrument.

I shall always remember when this came quite clear to my consciousness. I was on a tour through Scotland and stayed in Edinburgh with the wife of the Commander-in-Chief of a Scottish regiment. The first morning there, I was awakened by some very unusual sound, and looking out of my window I saw the regiment bringing me a kind of serenade on their bag-pipes.

After this was over and I had shown my delight at this unexpected surprise, the Commander, very fond of music himself, ordered one of his men to play Bach for me on his pipes.

And this is how I heard Johann Sebastian played on a bag-pipe! Believe me or not, even on the bag-pipe it still was Bach. Neither the soldier nor the bag-pipe could kill him.

This is what I mean by saying that Bach's music is first of all Music; music of the universe, ETERNAL.

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Toccata e Canzone

Azzolino Bernardino Della Ciaja is a composer entirely unknown to modern musicians, and probably unknown to his own contemporaries.

Della Ciaja was born in Siena in 1671, fourteen years before Bach, and died in Pisa in 1755, five years after Bach.

Very probably the music of Bach was unknown to him, because a very small part of Bach's music was published during his lifetime.

This *Toccata e Canzone* has been taken from Three Sonatas for Harpsichord published at Rome in 1727.

I think that the influence of Vivaldi, rather than Bach, is evident in this unknown but talented composer. Vivaldi's works were published by the most important printers of his time and his employment as Concertmaster at the Court of Darmstadt, until 1713, has contributed also to Vivaldi's fame in Germany and abroad and helped in erecting Vivaldi's great influence on the music of the 17th century.

The style of the *Toccata* is that of the "instrumental recitative," characteristic of Bach's time.

The *Canzone* shows the characteristic form which had preceded the real form of the Fugue, whose first classic examples are found in the works of Torelli, Bonporti and Corelli.

—LUIGI SILVA

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The very commonness of any living thing is the most miraculous and meaningful fact about it.

—DONALD CULROSS PEATTIE

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ALICE EHLERS



There is little to add to what we have already said about Alice Ehlers; that she is a harpsichordist of the most distinguished calibre, so known by musicians and a grateful and enchanted public the world over; that she is a beautiful, a uniquely gracious, lady; that she sets a bright gem in the crown of our Festival.

There is one aspect, however, of Madame Ehlers' many-faceted life upon which we have had little occasion to touch until now. She is one of the world's leading scholars and exponents of 17th and 18th century music, and this year, on the Tuesday night program, we shall have an opportunity to hear her demonstrate some of the music which Bach used as a foundation for the magnificent superstructure which he erected on the heritage left him by the century roughly covered by the years 1650-1750.


It had taken a thousand years to spade up the earth and set in the foundation of Bach. From primitive plain-song, a base had been built to unison singing, and then to choral song. Counterpoint and harmony did not spring full grown into men's minds, but came by slow and simple experiment of the human race in varying their God-given gift of song and their equally natural tendency to romp, which early became what we call dancing. Probably until this age of the dissonant chord, this next great transitional age in the arts, there has never been a period in music so fascinating and challenging as that in which, the plain-song having become madrigal and Mass and recitative and aria and oratorio, there strode upon this

fertile soil a genius with a matching fecundity and the whole garden of music burst forth with the great luscious bloom of Johann Sebastian Bach.

Bach, like Shakespeare, unashamedly borrowed theme and plot and method, and then added Bach. Madame Ehlers will present Tuesday evening some of the men he borrowed from: Handel and Vivaldi and Scarlatti. Much of this music can be heard only on the harpsichord and we are fortunate to be able to hear it so.

Monday and Tuesday mornings, Alna Lowry Williams will lecture on these men and their contributions to Bach; Mr. Boyden of the faculty of the University of California has herein written a fine illuminating article on the subject and Madame Ehlers will demonstrate how it's done. This departure from the Bach music is a promontory in the Festival week that will repay for a great deal of exploring.

Madame Ehlers has played Bach and Handel and Scarlatti and Couperin all over the world, and everywhere she has been—Vienna, Barcelona, London, the Andean Mountains and the Scottish Highlands—she has brought with her a fascinating person and the sweet strains of a great and lost age. When she writes the story of her life, we hope she may have some such amusing tale to tell of Carmel as she has told in her little story about Edinburgh; we hope she will put between the leaves of that volume the poignant perfume of the gratitude and appreciation of the people of this village.



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Greetings to the Artists and Guests of the
Sixth Annual Bach Festival

BACH, THE ART OF TRANSCRIPTION LUIGI SILVA

By LUIGI SILVA

The art of transcription is as old as music itself.

To play a vocal melody with an instrument is a transcription. Thus purely instrumental music was born. When, at Venice, Claudio Merulo, Gabrieli, Zarlino, accompanied voices with instruments, and when instruments were playing the same composition without voices, those composers not only had established the foundation of instrumental literature, but had started the art of transcription.

The art of improvisation was also connected with the art of transcription. The virtuosi instrumentalists were used to ornate (*abellire*) the original melodies with passages showing the musical resources of their instruments.

The Italian composers of the 17th century never wrote their *adagios* as they should be performed: they left to the instrumentalist interpreter the liberty of ornating the long tones according to his own taste. This process of ornating the melodies started early by the singers with the plain-chant and polyphonic music. It was called *diminution*, and it was practiced up to the end of the 18th century. We find the last remnant of it in the use of leaving the performer free of improvising, as in the *diminuendo* of the *cadenza* only.

Thus the art of *diminuendo* became strictly connected with the art of transcription.

When Bach had transcribed for organ the *Adagio* from Vivaldi's Violin Concerto (my re-transcription for Cello to be performed at the Bach Festival Concert July 16) he had made not only a transcription in the true sense of this word, but a real modification of Vivaldi's composition, to such an extent that it would be impossible to reconstruct, from Bach's work, Vivaldi's original composition. Such a transformation may seem very strange to us, but it was perfectly logical according to the musical habits of the 17th and 18th centuries.

When a musician transcribes a composition he adapts it to the instrument he has chosen for its performance (keyboard or string instrument). Bach shows, in this respect, his marvelous sensitiveness, his extraordinary knowledge and feeling for the instruments and his great ability in adapting a musical conception especially for a certain instrument.

Bach's transcriptions from the Violin Sonatas are typical. The Fugue of the Sonata, No. 3, in C major is transcribed for Clavier in G major.

Most of the Piano Concertos are transcriptions from music originally composed by Bach for the Violin. Many entire movements of Concertos are transcribed for orchestra in some of his Cantatas. The Violin Concerto in G major has been transcribed by him in F major for clavier and he has used it in the Brandenburg Concerto, No. 4.

The little Prelude in C minor, the Prelude in E-flat major, the Suites in E minor, in E major and in C minor for clavier; the Fugue in G minor for violin solo and the *Suite Discordable* for Cello solo, are all transcriptions from original compositions for the lute.

For a long time many of his Clavier Concertos have been considered as his own original works. Spitta has believed that three Clavier Sonatas were peculiarly characteristic of Bach's style, and even arranged them chronologically, placing the one in C major among the works of the composer's maturity. Afterwards he had to recognize them as work of Johann Adam



Reinken, who had been always considered as a mediocre composer. They were written originally for three stringed instruments and published in the "Hortus musicus" of the Hamburger composer.

The Clavier Concertos Nos. 1, 2, 4, 5, 7, 9, and the Organ Concertos Nos. 2 and 3, have derived from Vivaldi. The Concerto for four pianos is a transcription of Vivaldi's Concerto for four violins. The Clavier Concerto No. 3 is an arrangement of an Oboe Concerto by the Venetian Benedetto Marcello. No. 14 is partially derived from a Violin Concerto by Telemann, Nos. 11 and 16 were derived from Violin Concertos by the Duke Ernst of Weimar, pupil of Walther and friend of Bach. Also the Clavier Concerto No. 13, whose first movement has been used by Bach in his Organ Concerto No. 1, seems to have originated from a composition of the young Duke of Weimar. The works from which the Clavier Concertos, Nos. 6, 8, 10, 12 and 15 were originated are still unknown.

When the treasure of the old Chamber Music will be better known, how many works of Bach, which today are considered original, will be recognized as transcriptions?

What purpose had Bach in doing those transcriptions? Many have thought that he had made them for his own instruction. This may be true in regard to Vivaldi's works, but we could not think it true in the case of the works of such a mediocre composer as the Duke of Weimar. Did he want to popularize this music with his skillful adaptations?

Some musicologists think that Bach and Walther were commissioned to make transcriptions of the works of the great Italian composers of that time by the Duke of Weimar, who was an enthusiastic admirer of the Italian School, and wanted those compositions made available for performances by himself and for the enjoyment of the members of his Court.

Schweitzer does not agree with the above mentioned explanations, because Bach did not reproduce the works of other composers in their original form, but has changed them very often in a radical manner. "He does not learn from the original," says Schweitzer, "but, with his masterly corrections, rather sits in judgment of them, though this was certainly not his intention."

That Bach enjoyed particularly the music of other composers is proven by a letter of his contemporary, Magister Pitschel, from Leipzig. "You know," writes Pitschel to a friend, "that this famous man who in his town enjoys the greatest reputation for music and the admiration of all connoisseurs, cannot, they say, ravish people with his own combination of tones until he has played something from a score to set his imagination in motion." Vincent d'Indy says the same of Cesar Franck, who could not

One of the great pieces of good fortune the Carmel Festival has this year is the privilege of having here that young genius of the cello, Luigi Silva.

Inducted early into the mysteries of this most mysterious of all man's professions, by his famous father, Dr. Giulio Silva, young Silva was equipped when only a lad to study counterpoint with Scarlero, composition with Respighi, and to begin serious work with his instrument under Bonucci. He won prizes all over his native country—he was born in Milan—was solo cellist of the Royal Opera House in Rome, and several years with the Quartetto di Roma, as well as Professor at the Conservatory of Music in Venice and at the Royal Conservatory at Florence.

Of him, Respighi has said, "He is a cellist of first rank, a tone strong and sweet, with extraordinary artistic feeling." In Rome he has been heralded as one of their greatest soloists. In The Hague it was said: "His magic bow sings celestially," and the *Hamburger Tageblatt* called him "The Paganini of the cello." The Budapest press considers his left-hand and bow technique "superhuman."

Aside from his own transcription of the Vivaldi-Bach *Recitativo*, Mr. Silva will play the *Toccata and Canzone* of Azzolino Bernadino Della Ciaja, a manuscript discovered in Florence only last year, and having its first American reading at the Carmel Festival. Both these numbers are on the Tuesday night program.

start composing until he had stimulated his inventive genius by playing for a while some works of other composers.

Even in the choice of the thematic elements of his compositions, Bach was giving his most natural tribute of admiration for the work of other composers, his contemporaries or his predecessors.

The theme of his Organ Fugue in C minor is taken from Legrenzi (1625-1690). That of the small Fugue in B minor is taken from Corelli (1653-1713). The themes for the two Clavier Fugues in A major and in B minor are by Albinoni (1674-1745). The theme for the great Fugue in G minor has come from a theme given by Mattheson in 1725 to the candidates for the organ examinations.

So we can conclude that Bach transcribed the Concertos by Vivaldi and other composers not with the particular purpose of making them popular, either with the sole aim of his own culture, but just because that was his own way of working and having his enjoyment in making music.

However, it is evident that Bach acquired from Vivaldi and the Italians the clearness of design in the structure of the composition, finding thus the freedom from the complicated style of the Nordic masters. Schweitzer says that "the combination of the North German art of ideas and the Latin art of form traverses Bach's work in the most varied phases, till finally, in the organ works of the later period, the art of Buxtehude and Pachelbel again emerges, transfigured, and more profound, and closes the cycle."

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Bach's ideas are all musical. He is almost innocent of any dramatic or literary prepossessions. His music speaks, with tremendous clarity and eloquence, in a language that is self-sufficient and untranslatable.

—DEEMS TAYLOR

DORIS BALLARD



For Doris Ballard, now in her fifth year with the Festival and her third as Concertmistress, we have begun to feel the kind of familiarity that breeds surprise. The wife of a great pianist once said that she was always overcome by amazement when she heard her husband play in public. One moment he would be padding about the house in his bedroom slippers, drinking a glass of milk or cutting his chin with a razor—and then, lo, she was listening with the multitudes to something that seemed to her unceasingly to be magic and mystery, and divorced entirely from the man with whom she would afterwards eat scrambled eggs at Childs'. So it is when we see Doris going about Ocean Avenue, even as you and I, and then discover all over again the artist and the mastery of the artist.

Miss Ballard has just been graduated from the Juillard School of Music, where she has been one of the seven Albert Spalding Scholars for three consecutive years, doing in addition to the heavy schedule at the school, solo and ensemble work in the city. In the years she has been with Spalding she has matured into a sure artistry, using her native gifts, her cleanness of

habit and purity of thought, to their best advantage. Her playing of the Bach *Chaconne* on Thursday evening will test to the limits her violinship, for this is a piece that makes a symphony orchestra of the fiddle and conspires to ask the physical, spiritual and musical best of its interpreter.

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THIS YEAR'S B MINOR MASS TO BE BROADCAST

Through the efforts of the Carmel Business Association the Sixth Annual singing of the B Minor Mass at the Carmel Mission a week from Sunday night will be broadcast over 25 national stations of the Mutual Broadcasting Company. This final concert of the annual Bach Festival was broadcast two years ago to the delight of many thousands of radio listeners who wrote and wired their praise.

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There is no essential mystery about the basis of melodic shape, or harmonic progression, or formal procedure in music. That basis is psychological. Man needs work varied with play, tension varied with relaxation, rise varied with fall, discord varied with concord.

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RUSSELL HORTON



With the Christmas Oratorio, two secular cantatas and the Mass on this year's program, the tenor load is stupendous. There are seven recitatives for tenor voice in the first half of the Oratorio alone. These are the joyful, clear enunciations of the Christmas story, the shepherds on the hillside, the glad tidings of the angels, the glory to God in the highest. When Bach wrote this most ambitious of his cantatas, he used the literal texts from Matthew and Luke and he saw clearly as starlight in his own devout mind, the scenes he depicted. To the tenor voice he gave the purity of his own sense of grace, of the terrible beauty of the story and

its veritable truth.

Russell Horton is too well known on this coast to need further presentation. Wherever there is good singing in the west Horton is likely to be. He is just now on his way here from the second of his eastern and midwestern tours this winter; he will stop off to sing in St. Louis, his home town, to see the family and to take in the all-star baseball game; then back to Carmel for this, his second season.

We remember with true pleasure the clear, confident delivery of this young tenor; his understanding of the message of the great sacred cantatas: Glory to God in the highest.

Translucent and Crystal Clear Melodious Forms of Bach Have Proved Most Keen Of Intellectual Stimuli

By REAH SADOWSKI

It is most gratifying to notice that the music of Bach is being performed more than ever and to widely increasing audiences. This is a certain indication that at last the greatest contrapuntalist the world has ever known is occupying the rightful position in laymen's minds that he had in the days when he was the great Cantor of St. Thomas in Leipzig.

Having played Bach since my earliest years and possessing a great love for him, it gives me pleasure to realize that the works of this great master are bringing as much pleasure and joy to the layman as to the musician.

On a recent tour of Canada I decided to experiment with one recital programme in Vancouver by playing the first half solely of Bach. At first doubts prevailed in my mind. After all one does not chance unusual programmes in a city such as Vancouver which is, so to speak, just getting on its musical feet. However, with enough urging from friends, the programme was announced and results awaited with keen anticipation. Imagine my amazement to find that one-third of the audience consisted of people from small cities and towns within a radius of a hundred miles, all so anxious to come because they had heard of the Bach programme. The rest of the audience comprised practically every teacher and student in that city, and it is indeed a place of teachers, students and adjudica-

tions! Great and powerful is the name of Bach. The interest displayed that night made the concert one of the most fascinating and exciting I have ever played. I was so grateful that the audience confirmed my love and faith in playing a Bach programme for general audiences. For the musician to approve to be the most keen of intellectual and admire is not enough.

The translucent and crystal clear melodious forms of Bach have proved stimuli to musicians. Their repeated practice is like a discipline not only to the fingers but to the mentality as well.

The exquisite perfection of Bach is particularly manifest in the Preludes and Fugues of the Well-Tempered Clavichord. A study of these magnificent works gives one a profound knowledge of the fundamental structure upon which a great genius has achieved almost unbelievable contrapuntal melodic interplay. The conversational quality of the Fugues is like a palette of a thousand variations of blacks and whites. When well performed the Fugues are a revelation in counterpoint. The Partitas of Bach have all the enchantment of a picture gallery. One sees a different tableau in each partition yet subtly woven together with one single thread. . . . The Courante, an old French dance running over the keyboard with delicacy and humour; the Sarabande with its stately and sedate step; the lovely Minuets, so graceful and without ostentation, and the Gigue

so wonderful in spirit and perpetual motion.

The magnificent Toccatas and Fugues for the Organ build themselves like a Gothic window to great heights within a frame of awe and wonder. One transcends all earthly things when playing the organ compositions, as if a thousand ethereal colours and tones were at one's beckoning. The feeling is indescribable, yet so easily transferred to the layman by the invisible bonds established between the artist and the audience.

The form and transparency of Bach are easily seen if each note is given its value in gold; in other words, value for the written note, minus that veil which so easily hides discrepancies and imperfections. Then does the true greatness of Bach's works manifest itself and then will it gain even greater audiences of musically intelligent people the world over.

+ + +

MARCO SORISIO

Mr. Sorisio has joined the Festival cast too late to give him his meed of notice. His many activities in the south, in screen and radio and concert, and his membership in the Pasadena Bach Society make his fine lyric tenor of unquestionable value to the Festival.

He has sung in both the Los Angeles and the San Francisco Opera Companies. He is another of those exceptional human beings who, though he is a concert artist and will be listed with the soloists here, is also willing to go in and fill a need by lending the authority of his experience and his full resonant tone to the choral work. On the Saturday night program he will sing an aria, as yet unannounced.

+ + +

In music the expression is wholly symbolical. The translation of even the most general feelings and ideas into tone is a mystery. The latest researches into the physiology of musical expression do not help us in the least; they merely conquer for music aesthetic a wonderful colonial territory, which, however, to the end of time, will yield it nothing.

—PERCY SCHOLLES

EUNICE WENNERMARK



Always, Bach wrote music with an ideal instrument in mind. He composed for the harpsichord as if it had all the nuance possibilities of the strings and the thunder of the contrabass. Because he loved the violin, perhaps better than any of them, he flattered it by asking of it, as we always do of our best loved ones, more than most people thought it had. He wrote for it polyphonically, so that we now have pieces like the Chaconne and like the two-violin Concerto of the Thursday night concert. This is Bach's only composition for two violins and it is more than likely that he wrote it for playing with one of his sons, as he did so much of the music for more than one instrument. But the important thing is that the composer, a violinist of the first quality himself, wrote for a super-violin, and got out of what he wrote, super-violin effects.

Eunice Wennermark, who will play in this concerto and who has contributed an amusing account of

her other piece, the Devil's Trill, to these pages, is one of the west's most accomplished young musicians. Soloist with Shoenberg, Iturbi, Anthony Collins, Samoussoud, Altschuler and many others of world fame, she has been concertmaster and soloist for Usigli for a number of years and comes here under his auspices. She was concertmaster and soloist of the KFI-KECA staff orchestra last year and is now on the staff of first call artists at RKO and on NBC with Victor Young's orchestra.

In fact, she has done so much and is so personally well-liked everywhere and so beautiful to look at that one has a feeling that she will come smiling into our midst and conquer our hearts at once. In a letter she wrote us, a spirit so friendly and eager seeped through the words, and an understanding so deep of the intention behind the great master's music, that already she has become a friend to Carmel and an increment to its beauty.

Best Wishes to the

SIXTH ANNUAL

BACH FESTIVAL

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and Pastry

Overtone

The brain is an instrument of many strings
in whose rhythm the accuracy of things begotten
may be said beyond the peril of the lips
thought securely
unsilent (like writing or painting)
singing loudly of everything that vanished
or might sometime be
in counterpoint
with certain faces grace notes maybe

fingering my peculiar opus

deafening arpeggios

fanfare
for solo ballet
on juggler poles

some bass-hand treble crisscross
I have thumped

a few clear notes

to my delight
I cannot change it
key or bar

the brain is an unscored sheet for melodies like mine
of no importance heard on air
the witness only of myself
the chaos that was there.

—KATHRYN WINSLOW

RUTH TERRY KOECHIG



A discovery of the first magnitude for the Festival this year is the brilliantly endowed mezzo-contralto, Ruth Terry Koechig. This young artist seems to have marched through everything she has attempted with the glowing sort of triumph that leaves one with a kind of splendid new faith in what a man can do. No other experience, no matter how it is gained, can be more valuable to the singing of this music, there is so much of the triumphant in Bach, as if he knew as so few do, that no matter what happens in life, one can be in it and of it incorruptibly.

Miss Koechig is the only young singer in Los Angeles to have been engaged for major operatic roles in the Hollywood Bowl, singing in the casts with Rethberg and Kullman. The rich texture of her voice which makes it so adaptable to recording, together with her personality, have made her a popular figure in the

motion picture colony. Isabel Morse Jones in the L.A. Times says: "She possesses the most exquisitely clear, yet velvety mezzo-contralto, with a beautifully sustained quality, clear enunciation and perfect phrasing." Ralph Linsley has told us that she is better than anything that can be said of her.

When her daily movie stint and her concert and opera work are folded away in a basket, she seeks out her first love, sacred music. "I have often bemoaned the fact," she writes us, "that here on the west coast we so seldom have the opportunity to sing the truly great oratorios and religious works. So it gives me great joy indeed to have sung in the Music Festival at Pasadena this spring under the direction of Dr. Lert and also, in the same season, to be coming to Carmel for a whole week devoted to the magnificent music of Bach. You see, for me, it is the realization of a dream."

The Music of the Carmel Valley

By LILLIAN BOS ROSS

A tiny seed of music, planted in the Carmel valley in 1602, left untended for almost two hundred years before Padre Serra came on the scene, grew into historic Mission Carmelo and flowered into our annual Bach Festival.

There have always been music and musicians in the Carmel valley. The meadow-lark, the oriole and wren were the first; wild trumpeters scattering ecstasy from nettle to star without practice or premeditation. The deep-throated marineros of Cabrillo, singing *Veni Creator Spiritus*, thought themselves alone in a wilderness but there were watchers and listeners to this first human music.

When Padre Serra and his Franciscan friars arrived, the Coast Indians of 1770 had inherited a thin-raveled memory of a great white sea-bird and of a god who, when chanted or sung to, spoke in fire and thunder.

It was not the free food or the gifts of the hampering pantaloons which drew the brown crowds to the Franciscans. It was a tale of music and sorcery which spread over the mountains and up the canyons. Whispered around all the cooking fires, served up with the dried-grasshopper and acorn meal, went the word that the ancient wise-men's tales of a white god and of the chants sung to him, had been true. It had to be true, for Padre Amores had brought with him the very throat in which lived the voice of this white god. It was said to be something like a covered food-bowl, but made of thin wood and having a long thin neck.

The bravest men of the tribe, who in spite of terror had held their ground and watched, had seen Father Amores take the belly of this god-voice and hold it against his shoulder, squeezing its long thin neck to keep it from struggling. Then he took a magician's wand and waved over it, putting his ear down on the wooden bowl to listen. As soon as the wand was waved above the throat of the god, it began to sing and cry with a voice sweeter than all the birds of the Carmel valley. It was told somewhat sadly that Amores must have lost some of the old magic for if the higher gods heard this singing, they did not always answer in a voice of fire and thunder.

This legend among the Indians of the coast had started when hidden eyes of the Indian sorcerers had watched Cabrillo take possession of the lands of California in the name of Charles III, King of Spain. The first of the ceremony had consisted of pulling up plants, picking up rocks and throwing them to symbolize the dominance of the new owners. Then the new land was sanctified by the celebration of Mass.

Brown bodies, hidden in the tules, edged forward when an altar was improvised and made radiant with golden vessels and lighted candles. The Indian sorcerers recognized ritual, it was the secret of their power in their tribes, and watched closely.

The ringing of chimes and bells as part of the ceremony shook them with terror but they held to their places. When the *Veni Creator Spiritus* was sung the medicine-men knew that these white gods were calling to some even greater god and their ears were alert to see if he would answer. Lacking any musical instruments, Cabrillo had ordered a salvo of artillery and musket fire to make an impressive end to the ceremony.

The Indians were more than im-

pressed. The bravest of the brown men fled in utter terror, but the tale of the chants to the unknown god and the thunder of his answer went into savage annals. It lived from sorcerer father to medicine man son for almost two hundred years and so music was associated with magic when Padre Amores arrived with his violin.

The sorcerers had been right. There was magic in the music. The Indians learned the secret of the loud-voiced guns that they had thought the voice of god; but the mystery of music drew and held them, made a long day's work seem worth doing when the voice of the fiddle joined with human voices in the evening song.

The padres could never have held these wild brown children to hard labor, drawn them from the freedom of the hills with only promises of a faraway heaven to be entered by faith and good works.

More than any other factor, the sweet magic of music made the building of the mission an accomplished fact.

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On Appreciating Bach

I am not a "nut" on Bach. I like Cesar Franck fully as well, and I could name a dozen composers of whom I could say the same. I am far from being a Bach fanatic, but I do claim to be an enthusiast and a genuine lover of the music of the little Leipzig Cantor. And because I do love this music, I am going to make an attempt, however inadequate, to offer help to those who may feel that the music of Bach is outside their understanding and beyond their grasp.

The "common man," the "average listener"—What does he seek in music? Omitting from consideration those who may regard music purely and simply as a form of entertainment, only three answers to this question are possible from a psychological standpoint: formal and technical excellence, a certain aesthetic or emotional "impression," and, lastly, objectivity.

Of these, we may dismiss the first with a word. If you, as a listener, look for formal and technical excellence you need not read further. If you are in this category you are either a trained musician (in which case you know all that this article can tell you), or you are a philosopher, and need no help.

If you are one who seeks in music a certain almost indescribable emotional "impression," I can tell you in a few words how to listen to Bach and what you may expect your impression to be. All of Bach's music may be classified in two very general categories. First, in the purely religious music look for the expression of a simple but infinitely profound piety. Look for expression of the love and fear of a personal God, for utterance of a rather simple man's towering and unshaken faith. Secondly, in all the instrumental music, and a great part of the vocal music as well, look for something which Somerset Maugham ("The Alien Corn") expressed better than it had ever been expressed before:

She played Bach. I do not know the names of the pieces, but I recognized the stiff ceremonial of the frenchified little German courts and the sober, thrifty comfort of the burghers, and the dancing on the village green, the green trees that looked like Christmas trees, and the sunlight on the wide German country, and a tender coyness; and in my nostrils there was a warm scent of the soil and I was conscious of a sturdy strength that seemed to have its roots deep in mother earth, and of an elemental power that was timeless and had no home in space.

That is the music of Bach.

And now, if you seek objectivity in music you are one of the vast majority of human beings, one of the multitude who love music which says something or which paints a picture. You may think you cannot understand Bach because the music is subjective, abstract, or lacking in that quality which we may call "tone-painting." But you're mistaken! Quoting Albert Schweitzer: "Beethoven and Wagner poetize in music; Bach paints." He was one of the most naively objective composers who ever jotted down a quarter-note on a sheet of paper. Bach, in his chorale *Durch Adams Fall*, is as much a tone-painter as is Igor Stravinsky in *The Firebird*. If you will read over the scores of the cantatas, or (far easier) the chorales of the *Orgelbuechlein*, you will get an idea of Bach's particular manner of painting in sound. Let's see how he does it.

Bach's constant objective was an image which he could translate directly into music. In working on a chorale or part of a cantata he would study his text, and almost unconsciously his eye would seize upon a word or upon an action which he would try to depict, graphically and realistically, in music. The result was the development of what Terry calls "realistic symbolism," a group of rhythmic and melodic motives or formulae which Bach invariably used to illustrate his meaning. These motives are modified, changed and altered with almost infinite variety, but upon analysis they may be reduced to about 27 root-formulae. Let's take a look at just a few of them.

Bach constantly used a "step" formula to express the idea of faith and steadfast confidence. In the chorale *Wir glauben all in einen Gott* this formula may be found in the following form, which is a type of all its variants:



A peculiar rhythmic formula is invariably used to depict that mood which Schweitzer calls "beatific peace." In the chorale *Herr Gott, nun sei gepreiset* it appears as follows:

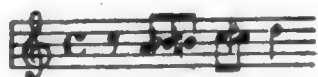


This formula of peace and tranquility is the rhythmic basis of *Alle Menschen muessen Sterben*, perhaps the most expressive of all the wonderful little chorales of the *Orgelbuechlein*.

The formula used for expression of grief takes two entirely distinct forms. Lamentation and quiet sorrow is represented by the faltering figure



and a little chromatic melodic figure is used to depict grief which is torturing and devastating:



It is the musical counterpart of a desolate wail, of wringing hands, of torment.

And the antithesis of the foregoing is the following formula from *In Dir ist Freude*:



This is the rhythmic motive of joy, of the soaring expression of boundless happiness. Joy and gladness also are expressed in other ways, perhaps less striking but equally effective. Probably the most common device used to

by John McDonald Lyon

express joy is a rapid ascending and descending scale passage in sixteenth notes.

The foregoing examples are taken from the chorales because in these exquisite works the use of rhythmic and melodic formulae is most readily apparent. Then too, the chorales are always accessible. This musical language, however, is equally basic in the cantatas, and may be readily found in the instrumental music. Space permits comment here only on a few of these rhythmic and melodic formulae. Try them over on your piano, sing them, get acquainted with them. Then read Albert Schweitzer's fascinating account of all of them. You will have a new and thoroughly illuminating insight into the music of Bach.

Bach's use of rhythmic and melodic formulae, simple as it is, is only a part of his little trick of responding to the fleeting suggestion of a mood or an action or (above all) a single word. Sometimes his naivete seems almost childlike. Terry calls attention to his peculiar way of responding to the word "High-Priest." To you the word probably evokes an image of something or someone essentially pontifical. But Bach seized immediately upon the word high, in its most literal meaning, and expressed it by a high, shrill note! Again, in many instances Bach had occasion to depict Satan. The devil, to him, was the wily serpent of Genesis, and consequently the music expresses the idea of Satan in slithering passages that writhe and twist. In the chorale *Durch Adams Fall* Bach expresses the idea of the fall in a kind of basso ostinato consisting of a series of plummeting descending sevenths—a startling and wonderfully realistic device.

And now—if you are an "average man" who likes music but frankly admits a preference for music that paints a picture, remember above all else, when you attend the Bach Festival, that this music is far, far more than tonal geometry; endeavor to hear (and identify, if you can) various rhythmic and melodic motives, and never lose sight of the fact that among painters in sound J. S. Bach stands alone.

HELEN MEAD LITTLE

The small silver flute has a long, long memory. In fact, throughout the history of man its trills and cadences have woven a pattern of illuminating grace. It sings with the woodwinds and sings alone. It is the vignette of a little boy with a

snatched-up reed, barefoot in the lush pastureland; it is the wailing wall of sorrows.

Helen Mead Little, well-known flutist on the west coast for many years, and first flutist for the Pasadena Bach Society, comes here high-

ly equipped for the work demanded of her by the *Brandenburg Concerto No. II* and for her part in the *Overture in B minor*.

This will be Miss Mead's third year with the Festival and we welcome her back.

+++

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PHYLLIS MOFFET WOODWIND, BRASS, AND MULTIPLE NOEL SULLIVAN STRING WERE BORN



Young Phyllis Moffet is coming to Carmel with the best possible introduction, the word of the musicians who are training her that her voice is something quite especial in the way of young sopranos, that she has superb musicianship that is as natural as bloom, that she is serious and hard-working and that her personal poise and presence are already prodigious.

With her part in the singing of the Mass and the presence of this eloquent voice throughout the choral work, there is an exchange of favors and kindnesses between her and the Festival that should be mutual blessing. She will sing with the quintet in the Mass, the "Kyrie Eleison."

Story of the Devil's Trill Sonata

Tartini was born April 8, 1692, seven years after the birth of Bach, in Pirano, Istria and died in Padua, Italy in 1770. The Devil's Trill Sonata was his best work, and was written in his early twenties, during the time he was doing his most serious study at a Monastery in Assisi. He gave the account of his famous Trillo del Diavolo to Lalande, the great astronomer. The story recounted by Lalande in his "Voyage d'un Franciscain en Italie" is as follows:

"One night I dreamt that I had made a bargain with the devil for my soul. Everything went at my command; my novel servant anticipated every one of my wishes. Then the idea suggested itself to me to hand him my violin to see what he could do with it. Great was my astonishment when I heard him play with consummate skill, a sonata of such exquisite beauty as surpassed the boldest flights of my imagination. I felt enraptured, enchanted; my breath failed me and—I awoke. Seizing my violin I tried to reproduce the sounds I had heard—but in vain. The piece I then composed, The Devil's sonata, although the best I ever wrote, how far it was below the one I had heard in my dream!"

—EUNICE WENNERMARK

(Note: Miss Wennermark plays this number on the Tuesday night program.)

He (Bach) depicts no striving and struggling toward a goal, but the reality of life felt by a spirit above conscious of being superior to life, a spirit in which the most contradictory emotions, wildest grief and exuberant cheerfulness, are simply phases of a fundamental superiority of soul. —SCHWETZER

His (Bach's) great strength functioned without self-consciousness like the forces of nature, and for this reason it is as comic and copious as these. —SCHWETZER

By MARJORIE WARREN

Because musical instruments have lovely names, and because these names spin stories as ancient and romantic as anything on earth, and because Uigli has been coaching 45 instrumentalists to present the music of Bach and his contemporaries next week—I shall speak of these things:

The flute, for instance: if you dig deep enough into the years you will come across a Neanderthal Man sitting on his haunches in the sun along the bank of a river. He's blowing aimlessly across a reed and suddenly he's aware that the sound it makes is pleasant to his ear. He had to blow across it for several centuries before he realized that low notes came from long reeds and high notes from short ones.

The Egyptians fastened reeds of varying lengths together and called it a Syrinx. Plato thought they were bad for the morals of the people and even went so far as to have Socrates, in one of his dialogues, say that no woman can listen to the Lydian pipes and remain virtuous.

A pipe begat a flute because one day, in a moment of abstraction, some primitive person with a flair for ornamentation, burned a hole clear through the wall of the tube of his syrinx, and when he blew upon it, found the pitch had changed. Because he had eight fingers we have eight notes in our scale. If his fingers had been thicker or longer the chances are our scale would have been spaced at different intervals. As it is, we have eight notes because our ancestors learned to make sound by covering and uncovering eight holes spaced so the fingers could reach them conveniently.

There is nothing in the world like a shawm. When the Crusaders discovered them in the Orient they were already 1000 years old. Shawm music has charmed snakes and called sheep down from hills. You would have heard them in harems and wherever Arabs pitched their tents. It was infidel's music, but after it hit Europe it was adapted to Christian ways. Watchmen who made the rounds of little English villages at night called them "waights" and used them for signalling. Large shawms were called bombard, smaller ones bombardino. In Germany they were pommers. In the Elizabethan era they were called hautboys which actually means "high wood." This name finally evolved into the present English word "oboe." For a while the market was quite over-run with a variety of them. There was an oboe d'amour, an oboe da caccia, a tenoroon, a bassoon quinte, a hecklephone, an English horn, bassoon and double bassoon. They finally put a stop to it, sifted down the number of double-reeds and improved those that were left until all we have in the modern orchestra is the oboe, the English horn, the bass bassoon and the contrabass bassoon.

Making a single reed is a much more complicated affair than making a flute blow-hole or a double-reed, and that is why the clarinet cannot trace its ancestry any further back than the Greeks and their primitive chalumeaux. A single reed must flutter rapidly and create air pulsations. You have divers of cane to deal with and tongues of reed, and on top of all this the player has to practically swallow the mouthpiece in order to allow his oral cavity to act as a sort of wind box.

The chalumeaux were neglected because they were difficult but, fortunately, there are always men to

whom any sort of a puzzle is a challenge and, eventually, a chalumeau became a clarinet. The lowest register of the clarinet is still called the chalumeau register.

There is only one place in the world which produces reeds suitable for setting into vibration the column of air in a woodwind instrument, and that is in the Var district around Marseilles. Warm sun, dry top soil, salty seepage from the Mediterranean and a mixture of special organic substances are responsible.

The trumpet is a royal instrument. It spoke with the voice of kings. For centuries it could be used only by royalty or in the service of royalty. The bugle was the plebeian instrument. It had a tapered bore in contrast to the cylindrical bore of its aristocratic brother. Just about the time the Magna Carta was signed, the pure blood stream of the trumpet became contaminated with the blood of the common bugle and the bastard cornet was born. It was pretty virile, too, as so many halfbreeds are, and has managed to make its position fairly impregnable up through the years.

We give the Greeks credit for the piano, although their instrument had one string, made of animal gut or vegetable fibre, and they called it a monochord.

Being disgusted with their stringed instruments was a major taboo in Greece having its basis in mythology, and it cramped their style no end. Witness this spoken by Athinaeus about 200 A.D.:

"Whereas Timotheus, the musician, coming to our city, has deformed the majesty of our ancient music and, despising the lyre of seven strings had, by the introduction of a multiplicity of notes, corrupted the ears of our youth, and by the number of his strings and the strangeness of his melody, has given to our music effeminate and artificial dress instead of the plain and orderly one in which it has hitherto appeared."

The King and the Ephori have therefore resolved to pass censure on Timotheus for these things and further to oblige him to cut off all the superfluous strings of his eleven, and to banish him from our domain that men may be warned for the future not to import into Sparta any unbefitting customs."

It took more than 1000 years before anyone could screw up sufficient courage to achieve a clavichord or a harpsichord.

Wire strings weren't drawn anywhere in the world until 1350, although record of a round wire drawn through metal drawplates is found in the writings of an ancient monk by the name of Theophilus, but this wire was used to make coats of armor for the Crusaders and would have been of little use in a piano. The piano wire used today is made of steel and can withstand a pull of 375,000 pounds to the square inch, which is pretty terrific.

Both the harpsichord and the clavichord were essentially plucked instruments. J. S. Bach loved them both and so did his son Emmanuel. As soon as a finger was lifted from a key the music stopped. The gaps had to be filled in somehow, so certain embellishments such as cadenzas and arpeggios were written into such music. It was lacy and intricate and very popular with composers of polyphonic music where two or three melodies could be played simultaneously against each other.

Neither a clavichord nor a harp-



This year Mr. Sullivan has chosen for his part, two selections from the St. Matthew Passion. This choice the St. Matthew Passion. This choice introduces into the Festival the only work comparable to the B minor Mass. "The deepest and most moving expression of devotional feeling in the whole of musical literature," Terry calls it. In its opening chorus, "The Road to Calvary," he paints a tremendous canvas, the picture of the Saviour on his way to Calvary. Bach sees him weary and sorrow-laden, gaunt with the memory of Gethsemane, surrounded by the threnody of his faithful followers, bearing the burden of the world. The nation mounts as the commoner, familiar in his heart with the text of the story as with his most intimate daily language and moved to his most utter depths by pity and grief, writes once more the fatal legend.

We live sometimes, and especially in the most midst of action, by the legends man has made about himself and about his gods. Of all these there is no nobler and more beautiful story than that of the man of

sorrows who took upon himself the stigma of man's greeds and passions and perplexities and tried, all by himself, to expiate them. Today the world is full of men and women who feel in their hearts that they might, if they could collect and typify the nobility that lives at the core of every man, lift the world once more and comfort it out of sin.

Bach believed in the Christian legend literally. Whether or not we do that, however, the spirit that created the St. Matthew Passion transcends our feeble little lives. If we can break off bread and quaff a little wine from that spirit for simple sustenance in this bewildering time, we are blind and insentient that we do not do so.

"An hour of calm and peace" . . . "Make me clean, my soul, from sin." Perform these simple acts, sit on the hillside under the Palo Corona and let the winds blow on you. Listen to these songs, with the devotional voice of Mr. Sullivan lifting them over the turmoil as if they were other-world voices: take this little time from discord.

sichord could play soft and loud, so in 1709 Bartolomeo Cristofori invented the pianoforte with its Rub Goldberg arrangement of pins, levers, trips and other gadgets. Beethoven was the first to recognize the fact that this instrument called for an entirely different technique and that different music should be written for it. The delicate touch players of harpsichords gave way to the piano-pounders and to withstand the terrific assault the action on the end of Middle C was increased to three or four ounces of pressure. In retaliation, the player changed his position much like a golfer changing his stance. He sat high above the keyboard so that he could pounce upon it with more vigor. The music of Chopin and Rubinstein changed that, however, so the piano mechanism was changed to conform to it and the pressure was brought down to about two and a half ounces on Middle C where it remains to this day.

Racketeer tactics were not unknown even at the end of the 16th century. When the Spanish guitar threatened to put harp and harpsichord makers out of business these old shrewdies bought up a lot of them and put them into the hands

of servant girls and stableboys, thereby stamping a guitar as an instrument not worthy of cultured people. But the only instrument the great Berlioz could play was a guitar and they say Paganini was a whiz at it. If you think it's fit only to accompany love songs you should hear Andres Segovia play it.

Although the Welsh crinith was the first instrument in the world to be played with a bow, our best schools of thought do not trace the violin's lineage from either the Arabian rebab, the crinith or the lute, but from the Greek kithara. This is because the kithara's physiological structure contains ribs, a sound chest and a flat back, which is highly significant if you're dealing in evolution.

The idea that the art of violin making died with the old Cremonese masters is just plain hooey. Magic varnish, secret curing processes and the idea that no instrument could hope to be any good until after two or three centuries had passed has no basis in fact. The real reason why no one has ever surpassed the craftsmen of Cremona is that they lived for one purpose only, and that was to make

(Continued on Page Fourteen)



RALPH
LINSLEY

What shall we say of Ralph, whom we know and admire so well that we ask him all sorts of personal questions about the other artists and gossip with him about the Festival generally? Six times now he has been right through the whole thing with the management and the artists, playing the piano just as if the world were not on fire all around him, doing so consummately fine a job that you might take him for granted, as you do the floor on which you walk, if he didn't have opportunity now and then, as he will this year in the three-piano concerto, to come out from behind the Steinway and take a bow.

In fact, Linsley takes a first ranking part in the musical life of the west. He is accompanist for the Los Angeles Oratorio Society, and has worked this year under Albert Coates in the premiere of "King Arthur," by Elinor Remick Warren. Under Lert, he is accompanist for the Pasadena Festival Chorus and played the cembalo parts for their recent production of Handel's "Belshazzar." For a number of years, he has been at the piano for the Bach Society of Pasadena. In January he was engaged by Coates to do a special piano part with the Los Angeles Philharmonic. He has been active all winter with the Van Leeuwen Trio playing concerts all over the south. He has been the man behind the hammered strings with innumerable artists; he is one of the sinews of music in the south.

The Concerto for three pianos which will be played this year by Linsley, Sadowski and Erlendson on the Saturday night program, is the great C major piece that Bach wrote for playing with his two oldest sons, Wilhelm Friedmann and Carl Philipp Emmanuel. Planned on an immense scale, with amazing orchestral interplay, the careful listener will hear in this work the great tonal and rhythmic movement of elemental forces; the gathering of a thunderstorm or the stupendous reach and play of the fogs coming in off the Pacific to embrace the mountains and absorb the earth of its terrible littleness.

Just as the clavichord was at the center of Bach's whole musical life, so there sits Ralph at the piano, and

sometimes you have the comforting sense about him that if the conductor should disappear and the chorus go up in smoke and the orchestra fall through the floor, and the floor itself give way, still there would be Ralph, right on the job.

+ + +

Lectures This Year Unusually Vital

The lectures for this year should prove more than usually vital and valuable because of the variety of subject and of lecturers. At the last moment, Mr. Frankenstein's commitments on the Chronicle made it impossible for him to be here more than one day, but an excellent and important roster of pinch-hitters has been scheduled.

Alma Leary Williams, who is here as music critic for THE CYNICAL, is a musicologist of a very superior order and a person both lovely and authoritative. She touches the subject of music, and especially of this music, not with the heavy hand of technicalities—although she knows them—but with the swift gleaming flash of understanding and interest and a feeling for the tender and true, of the splendid and tremendous, that underlies all exposition of Bach. She has a smile that is better than a fantasia to win you to appreciation of this difficult musical fare.

She will talk Monday morning on the music that is to be played that night, and Tuesday morning on the 17th and 18th century music to be demonstrated on the program of that evening in the works of Bach's contemporaries. Wednesday she will speak of Bach himself, and introduce Usigli, who will say just what he pleases because he

Wm. ERLENDSON VIRGINIA SHORT LEE GILMORE



On the Thursday evening program, he will play the Concerto in A major that wondrous selection from the great clavier music of which it has been said that through all the emotions, joy and laughter and pain and dolorous tears, they lead you to an inner peace from this world of unquiet. Usigli said the other day, O, but it is such joy to conduct these things. From their high, intense places you come to slow spreading passages, like coming into a still pasture surrounded by trees. That is what you must tell people about music.

Mr. Erlendson will also play, with Miss Sadowski and Mr. Linsley, the three-piano concerto on Saturday's program.

"Apt for voyces and viola." This little note scribbled on one of Bach's autographs, describes Mr. Erlendson who not only teaches piano at the San Jose State College, but does such a remarkable job as conductor of its cappella choir.

Erlendson got his grounding in music in that fine small college in Minnesota, St. Olaf's, where the famous choir resides, and subsequently took a Master's degree in Music at the University of Michigan. Now, this coming year, he will finish his work for the doctorate in music at Harvard. He has studied with Egon Patri.

loves to talk about music.

Dr. Asper has one of the most fascinating subjects of all, the organ music, that stupendous clamor for praise to God, that perfect tribute.

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THE MUSIC OF BACH'S ORGAN

(Continued from Page Six)
of which Bach was peculiarly fond and upon which his fancy could build with the utmost freedom. It was in the field of chorale treatment (prelude and variation) that Bach excelled in this his first period probably because his predecessors had provided him with many excellent examples of chorale variation whereas there were few good models of the other organ forms that he later perfected.

The second branch of Bach's organ works stands remote from the church. It may not have been Bach's choice, but instead the influence of Weimar, that directed his study to the instrumental music of Italy, results of which are shown in transcriptions and other works derived from compositions by Vivaldi, Legrenzi, and Corelli. It was not until he had assimilated this Italian influence that he consistently wrote the flowing pedal parts which are so characteristic in his later works. This style was evidently derived from compositions for strings which these Italian composers had written so effectively for, for we find no trace of it in the writings of the northern organ composers.

Many of the third branch were also written at Weimar. In fact the great bulk of the rest of his organ compositions was completed there and includes the preludes, fantasies, toccatas, and fugues in which his strong religious sense united with his power of musical creation to build up masterpieces of a perfection never approached either before or since. The few compositions which he wrote after leaving Weimar constitute only a fraction of his activity in organ composition. That he served his art for the love of it and not for glory in the hope of wealth is seen in his

steady adherence to the composition of works which breed genuine and religious devotion.

When Bach lay on his death bed with his sight gone and suffering from a stroke, composition was still the most natural thing for him and he dictated to his son-in-law the variation on the chorale "When we are in Deepest Need." In it there was no hint of failing powers of conception. Fifty years before he had begun his career by writing chorale variations, and through his whole life the chorale was always a source of inspiration to him. He could not have closed his life more consistently than by using that form which had expressed his most intimate feelings.

That he anticipated the present-day organ is without doubt, for his works for that instrument sound fully as modern in sonority and grandeur as that of any composer. This was not true of the orchestra for which he wrote which was small and inadequate and which today is sometimes eclipsed by the new tone colors and combinations which have been developed since his time. Organ music was but a small part of his tremendous output, but his compositions are more indispensable to the organist than the compositions for other instruments are to their performers. However, these works should be included in the repertoire of every instrument or combination for which he wrote. Bach was very little known during his life and during the generation immediately following he had no influence whatever, but today there is no composer whose future is more certain and never has there been an interest awakened in any composer's works as there has been in Johann Sebastian Bach's.

WOODWIND, BRASS, AND MULTIPLE STRING WERE BORN

(Continued from Page Twelve)
each violin a masterpiece and each successive instrument better than the one before. They had a passion and devotion to their craft that can be compared to the cathedral builders or inspired leaders of great religions. They were born to violin-making.

There are 70 parts in a violin. At first there were viola da gambas which were held between the knees, and viola da braccias, held against the shoulder. The violin is the noble viola da braccia, and the viola is the also viola da braccia. The violoncello or cello is the senior viola da gamba. There is nothing like getting these matters straight. The first true violin was made in 1467 by Caspar Tieffenbrucher.

The orchestra was born in Italy shortly after the middle of the 16th century when a group of Florentine musicians suddenly got the idea that it might be fun to recite Greek poetry to music. Some sort of a background of chords seemed indicated, so they'd call upon any musicians who happened to be around at the time and get them to accompany the singer. All they had was a vague sort of a shorthand transcription called a "figured bass" which was given to the harpsichord. The composer usually sat at this instrument, directing and prompting his instrumentalists and maintaining the rhythm and beat by nodding his head. He'd fill in the gaps left by missing players himself. The modern custom of directing with a baton didn't occur until after the harpsichord was thrown out, but for more than a century no composer dared turn any strings, brasses or woodwinds loose without

a harpsichord to hold them down.

Johann Sebastian Bach was dominating the first half of the 18th century and writing music mostly for organ and harpsichord, but he was sufficiently inquisitive to want to find out what he could do with strings, brasses and woodwinds. No musical instrument could even hope to break into the sacred halls of symphony until it had served its apprenticeship in opera, and Bach and Handel had the market pretty well cornered as far as musical fare for the masses was concerned. They held out for the side-blown flute in preference to the end-blown flageolet, and clarinets, oboes and trombones were definitely outside the accepted circle. Music was meticulously worked out according to the polyphonic pattern and their intellectual viewpoint, and nothing was known of the great tonal spectrum of instruments that was still waiting to be explored.

Slightly bored with pure intellectualism and on the brink of its Romantic Era, Europe began crying for music that would stir the emotions. Beethoven gave it to them in 1807 with his Eroica. The Ninth Symphony, which followed, has hardly been surpassed. Both were rich in tonal coloring, dramatic effects and contrasts. Clarinets came into their own.

The lowest threshold of human hearing is 16 vibrations per second. The upper threshold is 20,000. When you listen to an orchestra you listen to 100 semi-tones. The limit for a human ear is 127. The good old contrabass tuba is responsible for the lowest tone they play in an orchestra. It is B-flat, in the fourth octave below Middle C, pul-

sating at 29 vibrations per second. The orchestral tupper is the C in the fourth octave above Middle C. It is played by the piccolo and vibras at 4187.6. It's nice to know these things.

Wonderful things go into the making of musical instruments—wonderful and difficult things from strange places. The violin bow is made from the small, red heart of the Brazilwood tree. Only a Norway spruce or a Swiss pine, with their 150 feet of grain as even and straight as parallel beams of light, is used for the top of this instrument. Sound travels through it almost as fast as it does through steel. For violin bodies they use cocowood, which is the heart of old coconut trees in the West Indies. They tried using it for woodwind instruments but it caused skin poisoning. They tried boxwood, but boxwood warps. So then they found grenadilla wood, way off in deep-out Africa. It's deep purple, and after it has been oiled and cured it turns as black as ebony, and it's hard enough to take the edge off a steel tool. It lies in woodlots for five or ten years before they use it.

Did you know that two or three sheep must die before a violin can be equipped with strings, and that there are 150 horse hairs 28 inches long in a standard bow? And that the best drum heads are made of donks, which are unborn calves? I know all this now who knew nothing of it before. This is what Bach has done for me. I never would have known it otherwise.

+ + +

Could I let you hear, some happy day, one of Sebastian Bach's Motets, you would feel yourself at the center of the world. . . . I hear the works for the many hundredth time, and am not finished with them yet, and never will be.

—CARL FRIEDRICH ZELTER

If someone should ask me to give a complete course in musical appreciation in one sentence. . . . I think I could give it. It would be this: listen to the music, and never by any chance pay any attention to what anyone writes in explanation of it.

—DEAN TAYLOR

There are two musical races in the world—the birds and the humans. The humans are the more musical, they sing all the year round. . . . Most birds are but simple-minded musicians, having nothing but "folk-songs," handed down from father to son. . . . Man proudly boasts "composers," but he hasn't had them long. The birds have but melody. . . . man has harmony, but he has apparently only had it for a little over a thousand years. The bird's rhythmic sense is not always very acute, though it decidedly has one. Man's rhythmic sense is strong or than his melodic, so that marching short-stroved through the streets in youth, he can take pleasure in a piece compounded of the mere tap of a drum.

—Percy Scholes

REAH SADOWSKI



Of the three major concertos to be played this year—the D minor for harpsichord, the C major for three pianos, and the Partita—the latter best illustrates Bach's use of dance tunes. In it are: an Allemande, the tune called German, which was originally an old Swedish folk dance and became a great favorite of Louis XIV; the Courante, of sprightly French court fashion; the stately Sarabande with its harem beginnings and its Spanish translation, in which, as Miss Sadowski says you can almost hear those heavy jewelled court dresses move over the polished palatial floors; two graceful Minuets, and finally, the Gigue—the English jig—to which Bach liked to leave his hearers capering, and which had come into the French language as "ham" music, or the fiddler's dance.

Miss Sadowski has been playing this B flat major Partita for ten years, and it is still fresh in inspiration, still mentally stimulating, to her. She says her reading of it in Carmel will be a new reading, as it has been every time she has played it.

Here is a woman with strength, physical and mental strength, to tackle her job. In her playing is a definiteness which has accounted for much of the phenomenal success she has had. Trained with Albert Jonas and the Liebermanns, with the Roth Quartet; at the Juilliard School on a scholarship; and


with Milan Blanchet, who, she says, best suited her own temperament and has been her most profound influence, she has earned her laurels, and they are not few. She has played in Salzburg, toured the continent and England, broadcast many times for the British Broadcasting Company and played Canada and the southwest to the delight of those areas. Two of her compositions have been broadcast and others are pending performance.

Perhaps the basis of Miss Sadowski's ever-growing popularity, is her intense intellectual curiosity. For, while sturdy, hard work and a gift may make a good pianist, a curious mind and a philosophical turn, make an artist. Recently she lunched, while engaged for a Bach concert in Vancouver, with Professor Sedgwick, the eminent Shakespearean scholar, and Professor Gage, an eminently mathematical, and she said there was an amazing and rather splendid concord about it all: that the three passions came out at about the same place.

Her own driving ideal is to teach the American people to listen to music. In this aim, she goes about armed with confidence and optimism, two things which she seems to be able to afford.

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Skepticism and disillusion are a useful equipment for religious understanding. —T. S. ELIOT



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John Burr has become a perquisite of Carmel, and we are justifiably proud that this man, this rare natural gift, this passion for building music into men and women, has come to us to find a refuge and a place to work away from the distractions of city places.

John made his debut at six. When he was seven he sang in "La Juive." Then he was singing a soaring soprano in boys' choirs and in festivals here and there. When his voice changed, it went down to a basso continuo.

After years of training with his mother, who was professional, he was admitted, while in college, to the famous Westminster Choir, and later got scholarships to that organization. He has studied conducting with John Finley Williamson, voice with Bert Boges Lyon and worked with Smallman in his a cappella choir.

The year 1935 saw John with the San Francisco Opera Company, where he stayed two years before going abroad for further study in Rome and Milan. There, under Frederico Rizzo and Cheli he filled out the interstices in his musical vocabulary and was touring Italy and on his way north, when the war tension became so great that he was forced to return home.

A genuine love for religious music, from boyhood on, has made John a student and practitioner of this diverse and noble literature. The Russian liturgies and the plaintively beautiful Jewish ceremonial chants are in his repertoire. And Bach, of course, is simple sustenance for his baritone-bass, for Bach wrote his music chiefly for boys and young men who had not yet descended into the basso profundo.

John tells a story of how Charles Sanford Terry came over from London especially to hear the Westminster Choir sing Bach. Being who he was, this was almost a command performance and no one thought to stop it. On and on they sang—motet, chorale, cantata, all from memory—and on and on their audience sat, a deeply absorbed audience, one man in the middle of

that huge auditorium.

The bass parts in the Phoebus and Pan Cantata will be John's and, besides having been one of the assistant conductors, he will sing all the way through in the chorus.

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Carmel Again Host At Bach Festival

(Continued from Page Three)

brown, green, henna hued—and round them she had entwined and embellished things. Needle and cobweb, bodies of buzzard and climber cat, and little bits of birds' pecking the deep clefts of their bark and all the splendid bright notes of sun and shade. Then she brought in one of the great winds to play for her and he would thump his feet down on the pedal roots and put his lightning fingers on the keys and when she looked at God, just sitting there listening, she knew it wasn't bad; not bad at all.

Sometimes 'twas just the strings she called upon; or one lone coyote loping to his solitary lair. The coyote, though God knew he couldn't keep on pitch, had one lovely reed he blew sometimes for her. Funny, people thought the coyote meant. But she had heard him call that flute-note in his throat, and thought there wasn't much on earth that she had known, that you could call a downright viciousness, but made it so. She thought, if I hunger, fear and misconception could have them for a day, if they would lay themselves down on my breast and face the sun, or rain, or wind and learn to sing with me, they'd doubtless learn a thing or two. She knew the eagle circling just now over Grover's house, would have to have that rabbit for his lunch and that the fear that gleamed in the green eyes of the old diamondback would strike out blindly if you passed his way. These things had puzzled her, so she had talked them over with God one day when it was raining and all the things in the earth were busy growing, or taking shelter. It was a long

thoughtful talk and she'd remembered it many times.

He'd said He made things that way in the first place so you could keep the balance some rough way. You couldn't have your joy without your fear and appetites were the whole gist of it. And then He said in His wiseful, shy way: "I'm not sure I did it right at all. Sometimes to Me, to even Me, the God, a lot of it seems woefully wrong. It was a stupid way of doing things, I guess. But let us take it as it comes, my child. Maybe it's not so bad, and here is Aeolus with some new-fangled harp to pluck out solace for your God and you."

The Woman thought a long time about this; about Him sitting there on His mountain top and how He'd take a lute and try some problem there, as if He'd put his thoughts into a phrase as mathematical as sun. Or sometimes call forth to His feet the terrible great orchestra of wrath; the winds and the plucked strings and then the pizzicato rain; and all the tympani of thunder and lightning. But she could always hear, at the core of this, Himself.

The Woman felt the hooves of the old mares clip on the soft creases of her trail-wounded flesh. She liked the little out of pain it gave, and shuddered some. Outward to the west she could see the great fogs come in, feel in her rock and limb the tuneless tune of them, the hypertonic rhythms of the coming night. She felt the rose bloom of the setting sun full on her face, and heard, in some not too far distant place, a silver thread like trombone music on the air.

When she looked up she caught Him smiling, too. "I guess it's all we've got here on this earth, my child," he said, "that makes a difference in any way."

Over the Woman's shoulder the first light footfall of the fawns come out to feed, tenderly pricked her. A subtle and strange content was hers and she began to hum herself a tune. All over her old body the things she loved and comforted and gave life to, took up the theme, until the exquisite chorale swung out across the world in one immense paean and even the old mares, startled by some impulse beyond their simple hearts to understand, flung up their manes and thundered in their throats.

Just God and I, and song, the chorus went.

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Even in his lieliest works the overwhelming greatness of Bach is revealed. He merely means to write a few simple exercises and what he actually wrote were compositions that no one who has ever played them can forget. —SCHWETZER



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SIBYL BAYLES



Bach wrote for all voices, sombre and hilarious, wind and string, the thin reed and the exultant drama of the full throat. The four Festival soprano soloists run the range of this diversity, fit to the moods of such many-mooded music.

Sibyl Bayles, with her brightly colored dramatic soprano takes her place in the jubilation of the Christmas Oratorio, when the shepherds watched their flocks at night and angels came down to talk to them. "Beautiful and fervent music," Schweitzer calls these conversations, for to Bach the opportunity to write song for angels was an act of grace, and he spoke to them in the rarest language he knew.

"Both is to me the Alpha and Omega of music," Miss Bayles

writes. "For the sheer joy of participating, I am joining in the chorus of the Mass, besides my work in the Oratorio. The Bach Festival will be especially necessary this year to help us keep a sense of proportion."

Miss Bayles, who won her first blue ribbons in New York, is now in Hollywood working at the studios. She has sung as soloist with the Pasadena Bach Society and with many other organizations in the south.

+ + +

Haik, some wild trumpeter—some strange musician
Hovering unseen in air, vibrates capricious tunes tonight.

—WALT WHITMAN

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Citizens Give Service To the Festival STEN ENGLUND

During this past winter a spontaneous outgrowth of the Bach Festival sprang up and blushed unseen. This is a committee of Carmel's most influential citizens—and I mean not its most wealthy citizens, either—but the sort of men and women whose integrity and intention of cooperation in the hardest things can never be in doubt. For instance, they have never publicized themselves at all, but are committed to publicizing the Festival when and where ever possible, in pursuance of which they have placed notices and articles in leading national magazines. They have been hard at work selling season tickets and finding housing for the artists. Their activities will expand with the need for expansion; they are, in a word, the kind of people whose influence on the community is one of moral dynamic and who are ready at any time to do the drudgery and dirty work in order to leave Miss Denney and Miss Warron free for their own jobs. There's an horrendous amount of time-consuming, energy-burning detail to a thing as big as this, you know. That these people have realized this and done something about it, that they have the vision to see what the Festival can do for Carmel, is a tribute not only to them but to the management, the artists, the village.

Their names are Dr. Mae Wolfson, Mr. and Mrs. Carmel Martin, Noel Sullivan, Mrs. Frederick Ingalls, Miss Emily Pickin, Harold Nielsen, Willard Wheeler, Mrs. A. B. Ingham, Mrs. A. M. Allan, Mrs. Vera Peck Millis, Miss Ella Kellogg and Miss Clara Kellogg.

♦ ♦ ♦

Many a man erroneously thinks he sees a picture whereas he really hears it, his artistic emotions arising from the music—perhaps silent—that he perceives on the canvas.

—Schweitzer



Any fine institution sets its validity squarely on the base of the excellence and staying power of its personnel. When the artists are eminently good, whether or not they have great names, and come back year after year, permanence as well as authority is established. So we are delighted that this fine young bass, whose accomplishments during this last season have placed him in the forefront of his profession, will be with us again.

Someone, reviewing a concert he gave recently in Salt Lake City, has said precisely what we should have liked to say about his singing, "Possessing greater natural gifts and

more interpretive ability than many a highly-touted star, his singing is a delight, and whether his mood was dramatic, humorous or tender, he brought to each song and aria its full measure of sympathetic understanding and beauty."

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Here in Carmel lie the glory and the reward, for here it began with eagerness and vision and hard work and the blessing of its surrounding beauty. Some day when I have the time to sit down and write a story of the Festival, shaven of publicity jobs and dedicated to the spirit and performance of the people who make it go year after year, that story will be principally about our chorus and our orchestra. Even now, some of the boys and girls are grown up; I suppose babies have been born to baritone and death has stamped its feet indifferently amongst violists and basso-profundi, and maybe you will all be old, old men and women, chewing your beards, when that time comes. But you have done a job that will live in my mind and the minds of many others even that long time.

I wonder what you will remember then. First, you will remember the music itself, that you sang once in the chorus of the Christmas Oratorio, and even then I think the very tunes will come back to you and you will tap your feet as you hum them over. Some rainy, reflective day when you are seventy-nine, you will startle your grandchildren half out of their wits by bursting into the Sanctus, full voice. Some of the old hymn tunes of the chorales will come back to you, or you will fetch out from a closet a long neglected fiddle and pick out the Overture in B minor. Even if you have, as some of you hope, become great artists, and if you have played Bach to the world, still there will be single moments of this music, moments thrilling for what you have discovered, beautiful and tender with the emotions of this time, that will never again be so poignant; that will be memorable above all other triumphs.

Then I wouldn't be surprised but you will remember Uigli even more. He has been exacting with you, yes. Sometimes you have got so cross at each other that you've wanted to hurl the scores or throw around the Steinway grand. Sat at one of your rehearsals the other night and during it, you sang the word "happy." "I think that was the word. It sounded, it really did, like some kind of tattered banner you had let fly half-heartedly. Then he pounced . . . what is that word you sing . . . why are you all so lary . . . why do you not sound happy . . . happy . . . see . . . smooth and strong . . . Happy!"

And it unfurled in your throats and was a proud white flag of sound. That is not only teaching singing, it is teaching philosophy. It is learning that only earnestness and confidence make good faith and good works. You will see, you younger ones . . .

You will not forget the fog in the trees at night as you went home, tired and sometimes discouraged, and the tall pines looked down at you; nor the pleasant ways of Miss Denny and Miss Watrous; nor Pal side-walloping up Ocean avenue; nor the nights with the great bowlful of faces out in front and whether your slip shows and the impatient lover waiting in the school yard for rehearsal to be over.

It's a funny thing, a memory. It leaves out the tenses and the pains. It sloughs off the wrong notes. It grows in beauty.

But the main thing you will keep in your mind, is that you made the Festival. Most of the great music you are performing was written for you, for chorus and orchestra, for men and women who, in small groups and with inadequate instruments and ill-trained

voices, still sang in homage and goodwill and put into the pages of the history of music one of its greatest chapters.

I wish that somehow I could help to pay adequate tribute to you, but I feel you will do that next week much better than anyone else could possibly do it. You will do it by honoring Carmel and Mr. Uigli with the cleanest, most devout performance of the music you will ever have to remember. The kind of personally well-pleased performance that you can put on the phonograph record of your mind and play over and over again happily.

—L. S.

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Our trombones and their trombonists are known in picture and story now all over America. It is known how, strolling up the broad main way of the village of Pacific Grove just over the hill from Carmel, you come presently to a small grocer's shop and therein you may find a tall courteous gentleman with the kindest of faces and the freshest of carrots and on the counter a Brietkopf and Hartel edition of the Chorales of Johann Sebastian Bach.

It has been written that he has three sons, too, and that they, also, have copies of the chorales tucked into their shirts. But this is short of the truth: there are four sons, and all four have trombones and books of chorales, and they go about their plain way of living, humming the tune of an old Lutheran hymn, and I suppose their fellow workers wonder if that is, perhaps, something very new in swing.

How Bach would have loved them and their clean manner of life and the small woman who is born of them all and mother of all those boys, though she does admit that twenty children would doubtless tax her budget (but not her heart) these days. I can just see Old Bach, wandering about the foggy streets of Pacific Grove some night and then coming suddenly upon the gray wooden house and hearing the dear phrases of his Liebestes Jesu, wir sind hier coming from inside by the fire. Just standing there listening, or, gaining admittance, teaching them more exactly than anyone other possibly could, the heart-meaning of the notes.

The Stewarts are playing their long, polished brass trombones from the windows of the Sunset tower for the sixth year now. Before they were ferretted out by Dene and Hazel to play Bach, Chandler Stewart, father, had made his living for years, playing trumpets and trombones with the circuses. Then the boys came along and their mother and father didn't want a trouper's life for them. It's funny, too, because you simply cannot imagine them in the circus, the mother and father I mean. Quiet folks, with Scottish dignity and mannerliness.

Well, they have learned to play Bach, all five of them. This year young Alan, sixteen, will take the place of his oldest brother, Chandler, Jr. They work all the year for these evenings and there is a feeling of simple and justifiable pride in this, their achievement.

There is gratitude, too, that rare commodity. And a story about their gratitude that might be a vignette from the Christmas Oratorio itself.

No shepherds watching by their flocks, for this happened up in the garden by the house where Dene and Hazel live. It was Christmas Eve. Stars still shone on Bethlehem and down at the foot of Ocean avenue they peered themselves in the mirror of the Pacific. Hazel and Dene were wrapping packages at the big piano, and over them had come the quiet spirit of the occasion. In the tall firelit room there was only silence and the rustle of tissue paper. Each thought her own thoughts.

And out of the sweet thoughts of these two lovely women, arose most mysteriously, as if their thinking had of a sudden taken the form

best loved by them, the beautiful, tender strains of the Jesu, richer than Begotten.

For a moment they just stopped still and looked at each other. Then they crept to the window and out in the dark, under the bowed and precative branches of the old eucalyptus tree, they could see the long gleaming bodies of four trombones.

+ + +

I have found it a good plan, whenever I am in doubt concerning some question about music, to translate the discussion into the terms of cookery. It is astonishing how much alike food and music are. They are so, of course, because music is decidedly a variety of food.

—DEENA TAYLOR

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DOG DAYS— AND NIGHTS



Edited by JESSIE JOAN BROWN

Bach! Bach! Bach!

A timely visitor is Johann Sebastian Doe, a soulful-looking Dachshund, visiting here with his master and mistress. His master named him Johann Sebastian because of his Bach, which was worse than his bite. Incidentally, the Does are here for the Festival.

That unique and fascinating little gentleman, Tarzan Oppenheimer, paid the village another visit last week with his master and mistress, Mr. and Mrs. Leopold Oppenheimer, who are spending the summer in San Francisco.

Tarzan has the distinction of being a Lhasa Terrier, whose honorable ancestors came from a monastery in far Tibet. Tarzan is small, grey and woolly and has a pair of round, brown eyes and a disarming personality. He always cuts quite a dash with the ladies and attracts a great deal of attention wherever he goes.

Carmel Valley canines are wearing their proudest grins these days because one of their clan, Heritage "Pete" Weir, of the Journey's End Weirs, is now a "genuine champion" Bedlington Terrier. He won his last five points at the recent Del Monte show. And he is only nine and a half months old at that!

"Pete's" success sort of makes up for the fact that Witch Weir deserted the Valley for the more so-

phisticated life of Carmel. She has come into town to live in style with her new owner, Sally Glaser. Witch is an enchanting little creature and seems quite pleased with the stir she creates whenever she saunters up Ocean Avenue.

A card from another Valleyite, Cynthia Lawrence, tells us she is having quite a time in Seattle. Although it isn't up to the Valley in intriguing smells (deer, skunks, coyotes, wild boars, and etc.), it has its points. Cynthia also writes that the gentlemen there are something to write about—but she still sends her love to the home-boys.

One of the bonniest belles in town is Susie McCarthy. In spite of her prettiness, she is a serious-minded young lady, very much interested in architecture and building. There is a new house going up across the street from hers, and Susie has supervised every board, nail, and brick that has gone into it. She goes to work every morning, comes home for lunch, and then goes back until quitting time.

Her master and mistress, Mr. and Mrs. Dan McCarthy, think Susie has chosen a rather odd career for a girl. Susie wanted to go in business for herself and form a partnership with Harry, the McCarthy cat, but he turned out to be Harriet, and had other plans. So now Susie is assisting Jon Konigshofer, and having a fine time.

May Hickey, buyer for the millinery department of The White House in San Francisco, was a Robles Del Rio Lodge enjoyer the past week. Also there for a week were Mary Duggan and Ruth Carroll, who did Carmel one of the nights, much to the delight of many.

Harry Dick Ross To Exhibit His Wood Carvings

Down the Coast road about 40 miles, hanging over the precipice of Lime Creek, is Harry Dick Ross, who takes a piece of cedar and then looks far out to sea where visions are born. When he has seen the vision, or when he has seen just where the piece of cedar would go if it were let to have its own hand, he makes it that way.

Beginning next Monday at the Seven Arts Shop, so benignly hovered over by Bert Heron and John Pairitz, Harry Dick will give a show of his wood sculpture and maybe he will be there to tell you about the vision. His recent exhibition at the Book of the Day Shop in Hollywood nearly cleaned him out, but he's seen a mallet and chisel right handy and there will be from 20 to 30 pieces in this Carmel show. He will also put on view two three-dimensional paintings in copper, wood and gesso, to which we, ourselves, have taken a fancy.

If you want to meet the artist, come early in the week, as he is going up to the Fair next Thursday to do a bust for the Art in Action show.

Billie McConnell who, besides being just lovely, is a lovely dancer, and everyone on the Peninsula should know, is getting married next Monday at San Carlos Church in Monterey, to Tom Watson of Salinas. There's to be a wedding breakfast at Sade's in Carmel. Billie is the daughter of Mr. and Mrs. W. H. McConnell of Monterey. Watson is the son of Mrs. Anne Watson of Salinas. He is connected with the Salinas Valley Realty Company.

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Dene Denny and Hazel Watrous - To Them Goes the Tribute For the Inception of What Has Become a Great Event



Dene Denny and Hazel Watrous, standing today upon the lip of the Sixth Annual Bach Festival that unfolds Monday, believe that this year many more will enter into that quiet realm of beauty and everlasting certitude that the music of Johann Sebastian Bach can open for us.

For 18 years Miss Denny and Miss Watrous have lived among us, and have been responsible for the great music that has come to this small town. Within the last few years other hands have taken much of the burden of arranging concerts off their shoulders and these two women have spread their musical activities further afield—to San Jose, giving the winter concert series there for the past three years—and this year, to Santa Cruz.

But not the Carmel Bach Festival! This is their own—the natural

outgrowth of those summers in 1932, '33 and '34 when Michel Penha directed the Chamber Music Series in the old Denny-Watrous Gallery on Dolores street. The following year the First Annual Bach Festival was born, and they've nourished it ever since. It still hasn't attained the stature of the dream, but Dene and Hazel will continue

to nourish it and nurse its growth.

+

Bach's ideas are all musical. He is almost innocent of any dramatic or literary prepossessions. His music speaks, with tremendous clarity and eloquence, in a language that is self-sufficient and untranslatable.

—DREMA TAYLOR

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TICE ELECTRICAL SHOP

"Susan and God" Opens Tonight

Tonight and tomorrow night at 8:30 o'clock the Carmel Stage Guild presents "Susan and God" on the stage of the Playhouse.

Sunday and Monday Ginger Rogers and Fred Astaire dance down through the years in "The Story of Vernon and Irene Castle." Supporting them are such notables as Edna Mae Oliver and Walter Brennan. The picture is filled with music and dance, romance and reality. "March of Time" on this program is "The Life Line of the British Empire."

Tuesday and Wednesday, July 16 and 17, the Playhouse presents the thrilling and timely document of the British Royal Air Force, "Dawn Patrol," starring Errol Flynn, Basil Rathbone and David Niven.

Opening a three-day run Thursday, July 18, another great importation, winner of six international awards, "Port of Shadows," starring Jean Gabin and Michele Morgan. It is in French, complete with English titles.

ARMINE VON TEMPSKI HERE; HAS TWO BOOKS COMING OUT IN AUGUST

Who should dash into town for a half-day stay this week but Mr. and Mrs. Al Ball of Hollywood and way stations. Mrs. Ball is Armine von Tempaki, you know, and we learned from her that two of her books are to be published in August. One is "Pam's Paradise Ranch," a book for girls, to be brought out by Dodd, Mead, and the other is "Born in Paradise," her autobiography, published by Duell, Sloan and Pearce. We hear, too, that Al is writing some, having sold two short stories within the

past month. He does this in addition to some of the most superb woodcarving you can imagine.

"I BELIEVE IN BELIEVING" DR. CROWTHER'S TOPIC

"What Can We Believe?" is the general theme of a series of sermons to be presented by Dr. James E. Crowther at the 11 o'clock Sunday services in Carmel Community Church. The subject for this Sunday will be: "I Believe in Believing." Miss Jewell Brookshier, the church organist, will play one of her recent compositions, Sabbath Morn.

Barbara Connell became the bride of Lieut. Walter T. Kerwin, Jr., Wednesday at a simple ceremony performed by Father O'Connell in the Carmel Mission chapel. The bride was given away by Col.

Lawrence W. McIntosh and was attended by Dolores Graham. Lieut. Donald Beere, classmate of Lieut. Kerwin, West Point '31, was best man. The groom's father, Walter T. Kerwin, Sr., flew from Westchester, Pa., to attend the ceremony. Immediately following the nuptials the bridal couple took off for Fort Lewis where they will be stationed until further army orders.

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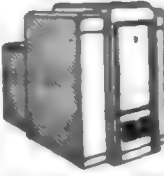
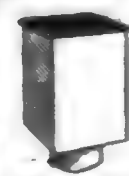
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"Green Hell" at Carmel Theatre Now; "Lillian Russell" Comes Sunday

"Green Hell" is at the Carmel Theatre tonight and tomorrow with a real swell cast—Douglas Fairbanks, Jr., Joan Bennett, with John Howard, Alan Hale, George Bancroft, Vincent Price and George Sanders. Miss Bennett and Fairbanks are teamed together for the first time. The yarn is laid in a Brazilian jungle where six men are on a search for Inca treasure and Joan is inadvertently marooned in their camp. Fairbanks resents her presence because of its demoralizing effect upon the men, and so they fall in love. Okay?

Starting Sunday and continuing through Tuesday is Darryl Zanuck's production of "Lillian Russell" starring Alice Faye, Don Ameche and Henry Fonda, with Edward Arnold, Warren William and Leo Carrillo in the supporting cast along with a dozen or so other famous names which include Weber Fields. Some old and new, punctuate the story.

Alice Faye had to cut six inches off her already sylph-like waist before they'd start shooting. It seems that Lillian Russell was quite a devotee of physical culture and never would let a day go by without doing her setting-up exercises. It

evidently worked because she never did lose her loveliness of face and figure—and let THAT be a lesson to you.

Mission Celebrates Centennial Sunday

Carmel Mission will be the scene of a colorful centennial celebration Sunday with six bishops present at a Pontifical Mass in the morning, followed by a barbecue served on the grounds of Crespi Hall on the Mission property.

The Most Rev. Philip G. Scher, Bishop of Monterey-Fresno, will be host to the following members of the episcopacy: the Most Rev. John Cantwell, Archbishop of Los Angeles; the Most Rev. John Mitty, Archbishop of San Francisco; the Most Rev. Robert Armstrong, Bishop of Sacramento; the Most Rev. Charles Buddy, Bishop of San Diego; and the Most Rev. Thomas Connolly, Auxiliary Bishop of San Francisco. The Pontifical Mass begins at noon. It will be broadcast over the Don Lee system.

MATHIOTS TO BE HOSTS TO "GASLIGHT" CAST

Karl and Louise Mathiot will be hosts to the cast and other members of the company of "Under the Gaslight" tomorrow evening when they hold a barbecue out at Rancho Carmelo.

The invitation was extended to the Troupers by Connie, Rancho Carmelo's famous chef, who, attired in his gleaming chef's uniform, stepped up to the stage just before the olio at the First Theater last Saturday night and not only handed Bob Brast, M.C., a large printed invitation, but made a speech as well.

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LA COLLECTA MEMBERS TELL OF VACATIONS

Fourteen members of La Collecta Club met July 3 at the home of Mrs. Irving Gansel with Mrs. Lawrence Melrose presiding. The program consisted of the recounting of individual vacation experiences by the various members. Delicious refreshments were served and a small American flag of silk flew from every gumdrop.

Next meeting will be July 17 at the home of Mrs. Nellie G. Leyman and it will be a white elephant exchange with Mrs. Melrose in charge of the program.

ALL SAINTS' SERVICES

A special musical service in connection with the Bach Festival will be held at All Saints' Church Sunday at 11 o'clock. Organ numbers by Bach will include two chorales, Hark a Voice Saith All Are Mortal, and My Heart is Filled With Longing, a sonatina, God's Time Is the Best, and a Postlude Chorale, Hail to Thee, My Jesus, Holy. The Rev. Albert E. Clay will deliver the sermon message. Julia A. Keith will be the soloist, and the offertory solo will be Bach's My Heart Ever Faithful from "Pinnis Cantata." The service of the Holy Communion will be held at 8 a.m.

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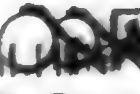

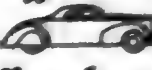

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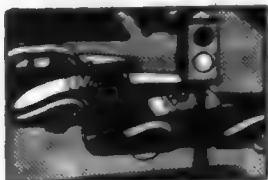
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2. THEN TRY IT IN TRAFFIC and expect a smoother, more responsive power. The finer Flying A blend now contains polymerized, cracked and re-formed gasolines that inhibit knock at traffic speeds.



3. TEST IT ON THE ROAD and purr along with this finer, blended fuel. The addition of alkylated and straight-run gasolines to Flying A assures you of new smoothness at highway speeds.



4. TRY PASSING A CAR just like yours, and thrill to a superior get-away. Flying A contains a natural gasoline of lightning volatility, smoothly counter-balanced by high octane polymerized gasoline.



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The following are the patented gasolines blended to create the new, finer Flying A. These fuels, in combination with all other distillate petroleum fractions, give you full power, full mileage and smoothness at every speed.

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FINER THAN ANY ONE of these 7 great gasolines is this scientific blend. Although it has been tested on the road and proved as advertised in all recent models of all popular make automobiles, we invite you to make your own test of the new Flying A. It's smooth not just at 40, not just at 20—

but at every speed on your dial. You are to be the judge! Look for finer blended Flying A wherever you drive in the West. Try a tankful today—for smoothness at every speed!

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Plans Complete For Shakespeare Festival

Final preparations have been made for the opening of the Forest Theater after a vacancy of three seasons. Such an auspicious event deserves handsome treatment and this year is to be furnished the citizenry through the untiring efforts of one of its leading figures—a man who is more intimately acquainted with the history of the Forest Theater than any other. Herbert Heron is that man and he has chosen as an opening performance the great Shakespearean drama, "Macbeth," which will run for three successive nights commencing July 27—to be followed by three gala performances of the Shakespearean comedy, "Twelfth Night," commencing August 1.

The Ira Taylors had a flock of guests this past week. They included Mr. and Mrs. D. A. Weir of Fairfield and their two daughters, Jeanne (a cellist in the Bach Festival) and Loraine; Mr. and Mrs. E. V. Ward of Stockton and their daughter Evelyn (luna viol in Festival); Laurence Short, musical instructor in the Visalia schools and the Taylors' own son Paul, a classmate of Short at the College of the Pacific. Paul, we are told, begins the next term as music instructor in the Tulare County schools.

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Sun, 14, Mon, 15, STORY OF VERNON & IRVING CASTLE, Ginger Rogers, Fred Astaire
Tue, 16, Wed, 17, DAWN PATROL, Burt Ryan, Bill Robinson, David Brown
Thurs, 18, to Sat, 20, PORT OF SHADOWS, Jean Gabin and Michèle Morgan

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PRICE

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OVER THE CRACKER BARREL AT ROSIE'S

We hear that:

Eighteen children of refugees were guests of Mr. and Mrs. Meyer Traub of Salinas, who gave a picnic and swimming party for them at their Robles home last Tuesday.

Miss Isabelle Gates, of San Francisco, got in touch with several local ladies, who have opened their homes to these children for a week's vacation in the country.

Tuesday's party at the Traubs is one of a series that will be given this week. Today Mrs. W. W. Holt of Pebble Beach is having a party for them, where there will be speeches by both the German children and their American child-hoos on "What it means to be a good American citizen."

Mrs. Martin McCauley, Mrs. A. B. Ingham and Miss Elizabeth Ingham are in charge of the visitors to the Peninsula.

The children all speak perfect English, since our language is a required subject in German schools, but when questioned on anything contingent to conditions in their homeland, they get a blank look and say, "I forget." Most of them have been here less than a year and it is hoped that they will really forget their past and grow out of the tense fear that comes into their eyes when Germany and the war are mentioned.

High spot of last Saturday's olio at the First Theater came when Connie from Rancho Carmelo, dressed in his gleaming white uniform, came marching up the aisle, with an overgrown invitation in his hand and a speech that tumbled enthusiastically from his lips. The invitation was to a barbecue at the ranch and included the whole cast and staff for Saturday, July 13, and a merry time is expected by all!

Mrs. Fred Felix and daughter,

Mrs. H. J. Anderson, are sojourning at Santa Cruz for a week's relaxation.

There will be a whist party this evening at the Farm Center, under the auspices of the Carmel Valley Social and Athletic Association. Admission, as usual, is 35 cents, supper served at 11 o'clock, and prizes worth playing for.

Saturday night, July 13, the association will hold another of its famous dances in the hall.

If what happened last Sunday at a swimming party in Laureles is a sample of the wedded life-to-be of Dutch and Barbara Kerwin, who were married last Tuesday over at the Mission—well, it's certainly not going to be dull for either of them!

Barbara was not expecting Dutch until around ten that evening and

when he showed up at 3 p.m., she let out one scream, flew across the intervening space, clung like a barnacle (wet bathing suit and all) and wept furiously. Excited bathers came clambering out of the river to see who was killed but only saw a cloud of dust on the road. Dutch had whisked the bride-to-be away in a hurry, indicating that they wished to be alone.

—ELSBETH FRELLSON

Tommy Phillips, son of chiropractor T. Grant Phillips, is home for the summer after a winter spent with Dick Bare at his Village Theatre down in Claremont.

The Dick Masten family—complete with trailer—having just returned from a trip up the Arroyo Seco, left Tuesday for Big Sur where they'll be camping for just as long as it doesn't bore them.



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LEGAL NOTICES

RESOLUTION NO. 147

A RESOLUTION PROVIDING FOR THE PUBLICATION OF PETITIONS FOR ANNEXATION OF CONTIGUOUS TERRITORIES TO CARMEL SANITARY DISTRICT AND NOTICE OF TIME OF HEARING AS PROVIDED BY THE SANITARY DISTRICT ACT OF 1923 AS AMENDED (SECS. 6670-6681 INCLUSIVE, HEALTH AND SAFETY CODE).

WHEREAS, verified petitions signed by the owners of real property in contiguous territories, which real property represents at least seventy-five (75) percent of the total assessed valuation of said contiguous territories as shown by the last equalized assessment book of the county in which said sanitary district is situated, designating specifically the boundaries of such contiguous territories and the assessed valuation thereof as shown by said last equalized assessment book, and showing the amount of real property owned by each of said petitioners and the assessed valuation thereof as shown by the last equalized assessment book of the county in which said real property is situated and stating that such territories are not within the limits of any other sanitary district, and asking that such territories be annexed to such sanitary district have, at a regular meeting of the Sanitary Board, been presented to the said Board, and

WHEREAS, The Carmel Cymbal of Carmel, California, is a newspaper of general circulation published in this Sanitary District, and

WHEREAS, notice stating the time when said petitions will be presented to said Sanitary Board and that all persons interested therein may appear and be heard and publication of this Notice and of the verified petitions for a least two weeks preceding the hearing is required by the Sanitary District Act of 1923 as Amended (Secs. 6671-6676 inclusive, Health and Safety Code);

BE IT RESOLVED that the hearing be set for the 22nd day of July, 1940, at the hour of 7:30 P.M. at the regular meeting place of the Carmel Sanitary Board, and that the petitions and notice be advertised in The Carmel Cymbal, of Carmel, California.

I HEREBY CERTIFY that the foregoing Resolution was duly and regularly introduced and adopted at a regular meeting of the Sanitary Board of the Carmel Sanitary District, held therein on the 1st day of July, 1940, at the office of said Sanitary Board by the following vote:

AYES: MEMBERS Comstock, Knight, Burnette, Evans
 NOES: MEMBERS None
 ABSENT: MEMBERS McCarthy
 Signed July 1st, 1940.

HUGH W. COMSTOCK

President of said Sanitary Board
 Countersigned:
 G. H. BURNETTE
 Secretary thereof.

VERIFIED PETITION TO ALTER THE BOUNDARIES OF THE CARMEL SANITARY DISTRICT BY ANNEXATION OF OUTLYING CONTIGUOUS TERRITORY IN THE SAME COUNTY AS SUCH SANITARY DISTRICT, AND IN ACCORDANCE WITH THE PROVISIONS OF THE HEALTH AND SAFETY CODE, AS AMENDED (SECS. 6670-6681 INCLUSIVE, HEALTH AND SAFETY CODE)

We, the undersigned owners of real property, represent to the Carmel Sanitary District and the members of the Board thereof as follows:

Name of Property Owner	Description of Property as Shown on Map of Mission Tract or Map of 1st Addition to Mission Tract	Assessed Valuation as shown by last equalized assessment book	Land	Imp'ts	Total
Willis J. Walker	Lots 1, 2, 9, 11, 12, Block 1, Mission Tract	\$2,000.	\$170.	\$2,170.	
Alma Brooks Walker	Lots 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18; Block 2, Mission Tract	3,000.	2,210.	5,210.	
Willis J. Walker	Lots 7, 8, 10, 12, 13, 14, 15, 16, Block 3, Mission Tract	3,200.		3,200.	
Alma Brooks Walker	Lots 1, 4, 5, 9, 12, 13, 14, 15, 16, 17, 18, 26, 27, 28, Block 8, 1st Addition to Mission Tract	6,100.		6,100.	
Tirey Ford	Lot 6, Block 8, 1st Add. to Mission Tract	500.	4,500.	5,000.	
Ernest S. Bixler	Lot 3, Block 1, and Lot 5, Block 3, Mission Tract	800.	7,200.	8,000.	
Ruth G. Bixler	Lots 7 and 8, Block 8, 1st Add. to Mission Tract	1,000.	3,400.	4,400.	
Byington Ford	Lot 25, Block 8, 1st Add. to Mission Tract	400.		400.	
Genevieve D. Atkinson	Lot 13, Block 1, Mission Tract	400.		400.	
Margaret N. Levick	Lot 20 and por. Lot 21, Block 8, 1st Add. to Mission Tract	400.	3,000.	3,400.	
Elizabeth Curran	Lot 24, Block 8, 1st Add. to Mission Tract	400.	3,000.	3,400.	
Marie S. Elizalde	Lot 10, Block 8, 1st Add. to Mission Tract	500.		500.	
Carmel Land Co. by Paul Flanders	Lot 23, Block 8, 1st Add. to Mission Tract	400.		400.	
Carroll Eberts Veazie	Lots 1 and 9, Block 3, Mission Tract	800.	2,500.	3,300.	
William M. Dekker					
Mary S. Dekker					
Totals		19,900.	26,000.	45,900.	

STATE OF CALIFORNIA)
 COUNTY OF MONTEREY) ss.

Byington Ford, being first duly sworn, deposes and says:

That he is one of the petitioners signing the foregoing petition; that according to the best information and belief of the affiant each is a genuine signature of the person whose name is

purported to be thereunto subscribed, and a signature of a property owner in said district seeking annexation.

Beginning at the intersection of the southerly boundary of the Carmel Sanitary District (same being the southerly corporate limit line of the City of Carmel-by-the-Sea), with the easterly boundary of Addition No. 7 to Carmel-by-the-Sea, as per map thereof filed in Volume 3 of Cities and Towns at Page 24, Records of Monterey County; thence easterly along centerline of 16th Avenue to the centerline of Camino Real; thence northeasterly along centerline of Camino Real to the centerline of 14th Avenue extended westerly; thence easterly along centerline of 14th Avenue as shown on map of Mission Tract and as shown on map of First Addition to Mission Tract filed in Volume 4 of Cities and Towns at Page 5, Records of Monterey County; to its intersection with the centerline of 15th Avenue near the southeast corner of Block 7, as per map of First Addition to Mission Tract; thence southeasterly along centerline of 15th Avenue to the centerline of Dolores Street, as shown on said map; thence in a general northerly direction along centerline of Dolores Street to its intersection with the southerly boundary of the Carmel Sanitary District; thence in a general westerly direction along the southerly boundary of the Carmel Sanitary District to the intersection of the northerly production of the easterly line of Lot 4, Block 3, as per map of Mission Tract, filed in Volume 4 of Cities and Towns, page 2, Monterey County records, and running thence southerly along the easterly line of said Lot 4; thence southeasterly along the southerly line of Lots 4, 3, and 2, Block 3, to the southwest corner of said Lot 2; thence northerly along the westerly line of said Lot 2 and the northerly production thereof to the boundary of the Carmel Sanitary District; thence in a general westerly direction, along the southerly boundary of the Carmel Sanitary District to the place of beginning.

2. That the assessed value of the property as of March 1, 1939, is as follows:

Land	Improvements	Total
\$27,800	\$10,400	\$38,200

said valuation being shown by the last equalized assessment book of Monterey County for such contiguous territory.

3. That such territory is not within the limits of any other Sanitary District.

WHEREFORE, we respectfully request that the Sanitary Board of the Carmel Sanitary District and the honorable members thereof, take the necessary, proper, and legal steps to alter the present existing boundaries of said Carmel Sanitary District, so as to include within the altered boundaries thereof the property described heretofore in Paragraph 1, the boundaries of which are specifically designated, and that said contiguous territory be annexed to and become a part and parcel of said Carmel Sanitary District.

Beginning at the intersection of the center of Cabrillo Street produced southerly as shown on Map of First Addition to Carmel Woods, filed in Volume 3 of Cities and Towns at page 22, Records of Monterey County, with the northerly boundary of the Carmel Sanitary District, thence northerly along the southerly production of Cabrillo Street and the center line of said Cabrillo Street to the intersection of the southerly production of a line bearing south 86° 30' W. from a point 15.08 feet distant from and south 5° 00' west of the northeasterly corner of Lot Five (5), Block One Hundred Fifty-nine (159), thence north 86° 30' east along the aforesaid production and line to the aforesaid point 15.08 feet distant from the northeasterly corner of Lot Five (5), Block One Hundred Fifty-nine (159); thence southerly, easterly, westerly, and southerly along the boundaries of Lot Six (6), Block One Hundred Fifty-nine (159), to the northeast corner of Lot Seven (7), being the common corner of Lots Six (6), Seven (7), Eight (8), and Nine (9), Block One Hundred Fifty-nine (159), thence northerly along the westerly boundary of Lot Eight (8), Block 159, and its northerly production to the center line of Serra Avenue; thence in a general westerly direction along the center line of Serra Avenue to its intersection with the southeasterly production of the lot line between Lots Nine (9) and Eleven (11), Block 162, First Addition to Carmel Woods; thence northwesterly along said lot line and the southeast production thereof to the most westerly corner of Lot Eleven (11); thence South 84° 50' West to the common corner of Lots Five (5), Six (6), Seven (7), and Eight (8); thence along the common boundary line between Lots Five (5) and Seven (7), and the southeasterly production thereof to the center line of Serra Avenue; thence southerly along the center line of Serra Avenue to its intersection with the center line of Del Monte Avenue as shown on Map of Carmel Woods; thence South 16° 40' East to the intersection of the northerly production of the common boundary line between Lots One (1) and Two (2), Block One Hundred Fifty-four (154), thence southerly along the production of said common boundary line and said common boundary line to the common corner of Lots One (1) and Three (3), Block One Hundred Fifty-four (154); thence easterly along the common boundary line of Lots One (1) and Three (3), Block One Hundred Fifty-four (154), and the easterly production thereof to its intersection with the center line of Camino Del Monte; thence southeasterly, southerly, and southwesterly along the center line of Camino Del Monte to the northerly boundary of the Carmel Sanitary District; thence easterly along the northerly boundary line of said Sanitary District to the point of beginning.

Beginning in Dolores Street at the intersection of the Carmel Sanitary District boundary with the easterly prolongation of the southerly line of Lot Eighteen (18), Block One Hundred Fifty-one (151), as per map of Carmel Woods, filed in Volume 3, Cities and Towns, page 21, Monterey County Records, and running thence westerly along the line between Lots Eighteen (18) and Twenty (20), Block One Hundred Fifty-one (151), and the easterly production thereof to the southwest corner of Lot Eighteen (18); thence northerly along the westerly line of Lot Eighteen (18) to the said northwest corner of Lot Eighteen (18); thence easterly along the northerly line of Lot Eighteen (18) and the easterly production thereof to its intersection with the Carmel Sanitary District boundary in Dolores Street; thence southerly along said Sanitary District boundary to the point of beginning.

Beginning at a point in the northerly boundary line of the Carmel Sanitary District in Alta Avenue, to wit, the intersection of the southerly production of the westerly boundary of Lot Twenty-six (26), Block One Hundred Fifty-three (153), as shown on Map of Carmel Woods, filed in Volume 3, Cities and Towns, Monterey County Records, at page 21 therein, thence northerly along the westerly boundary of said Lot Twenty-six (26) and its southerly production to the northwest corner of said Lot Twenty-six (26); thence easterly along the northerly boundary lines of Lots Twenty-six (26), Twenty-seven (27), and Twenty-eight (28) in Block One Hundred Fifty-three (153), described as aforesaid, to the northeast corner of Lot Twenty-eight (28); thence southerly along the easterly boundary of said Lot Twenty-eight (28) and the southerly production thereof to its intersection with the northerly boundary of the Carmel Sanitary District; thence westerly along the said northerly boundary of the District to the point of beginning.

2. That the assessed value of the property as of March 1, 1939, is as follows:

Beginning at the intersection of the center of Cabrillo Street produced southerly as shown on Map of First Addition to Carmel Woods, filed in Volume 3 of Cities and Towns at page 22, Records of Monterey County, with the northerly boundary of the Carmel Sanitary District, thence northerly along the southerly production of Cabrillo Street and the center line of said Cabrillo Street to the intersection of the southerly production of a line bearing south 86° 30' W. from a point 15.08 feet distant from and south 5° 00' west of the northeasterly corner of Lot Five (5), Block One Hundred Fifty-nine (159), thence north 86° 30' east along the aforesaid production and line to the aforesaid point 15.08 feet distant from the northeasterly corner of Lot Five (5), Block One Hundred Fifty-nine (159); thence southerly, easterly, westerly, and southerly along the boundaries of Lot Six (6), Block One Hundred Fifty-nine (159), to the northeast corner of Lot Seven (7), being the common corner of Lots Six (6), Seven (7), Eight (8), and Nine (9), Block One Hundred Fifty-nine (159), thence northerly along the westerly boundary of Lot Eight (8), Block 159, and its northerly production to the center line of Serra Avenue; thence in a general westerly direction along the center line of Serra Avenue to its intersection with the southeasterly production of the lot line between Lots Nine (9) and Eleven (11), Block 162, First Addition to Carmel Woods; thence northwesterly along said lot line and the southeast production thereof to the most westerly corner of Lot Eleven (11); thence South 84° 50' West to the common corner of Lots Five (5), Six (6), Seven (7), and Eight (8); thence along the common boundary line between Lots Five (5) and Seven (7), and the southeasterly production thereof to the center line of Serra Avenue; thence southerly along the center line of Serra Avenue to its intersection with the center line of Del Monte Avenue as shown on Map of Carmel Woods; thence South 16° 40' East to the intersection of the northerly production of the common boundary line between Lots One (1) and Two (2), Block One Hundred Fifty-four (154), thence southerly along the production of said common boundary line and said common boundary line to the common corner of Lots One (1) and Three (3), Block One Hundred Fifty-four (154); thence easterly along the common boundary line of Lots One (1) and Three (3), Block One Hundred Fifty-four (154), and the easterly production thereof to its intersection with the center line of Camino Del Monte; thence southeasterly, southerly, and southwesterly along the center line of Camino Del Monte to the northerly boundary of the Carmel Sanitary District; thence easterly along the northerly boundary line of said Sanitary District to the point of beginning.

Beginning at a point in the northerly boundary line of the Carmel Sanitary District in Alta Avenue, to wit, the intersection of the southerly production of the westerly boundary of Lot Twenty-six (26), Block One Hundred Fifty-

VERIFIED PETITION TO ALTER THE BOUNDARIES OF THE CARMEL SANITARY DISTRICT BY ANNEXATION OF OUTLYING CONTIGUOUS TERRITORY IN THE SAME COUNTY AS SUCH SANITARY DISTRICT, AND IN ACCORDANCE WITH THE PROVISIONS OF THE SANITARY DISTRICT ACT OF 1923 AS AMENDED (SECS. 6670-6681 INCLUSIVE, HEALTH AND SAFETY CODE)

We, the undersigned owners of real property, represent to the Carmel Sanitary District and the members of the Board thereof as follows:

1. That we are the owners of real property in the contiguous territory proposed to be annexed and that said real property represents at least seventy-five percent (75%) of the total assessed valuation of each and every parcel of said contiguous territory as shown by the last equalized assessment book of the County of Monterey, and that the boundaries of said contiguous territory are as follows:

PARCEL 1

Beginning at the intersection of the center of Cabrillo Street produced southerly as shown on Map of First Addition to Carmel Woods, filed in Volume 3 of Cities and Towns at page 22, Records of Monterey County, with the northerly boundary of the Carmel Sanitary District, thence northerly along the southerly production of Cabrillo Street and the center line of said Cabrillo Street to the intersection of the southerly production of a line bearing south 86° 30' W. from a point 15.08 feet distant from and south 5° 00' west of the northeasterly corner of Lot Five (5), Block One Hundred Fifty-nine (159), thence north 86° 30' east along the aforesaid production and line to the aforesaid point 15.08 feet distant from the northeasterly corner of Lot Five (5), Block One Hundred Fifty-nine (159); thence southerly, easterly, westerly, and southerly along the boundaries of Lot Six (6), Block One Hundred Fifty-nine (159), to the northeast corner of Lot Seven (7), being the common corner of Lots Six (6), Seven (7), Eight (8), and Nine (9), Block One Hundred Fifty-nine (159), thence northerly along the westerly boundary of Lot Eight (8), Block 159, and its northerly production to the center line of Serra Avenue; thence in a general westerly direction along the center line of Serra Avenue to its intersection with the southeasterly production of the lot line between Lots Nine (9) and Eleven (11), Block 162, First Addition to Carmel Woods; thence northwesterly along said lot line and the southeast production thereof to the most westerly corner of Lot Eleven (11); thence South 84° 50' West to the common corner of Lots Five (5), Six (6), Seven (7), and Eight (8); thence along the common boundary line between Lots Five (5) and Seven (7), and the southeasterly production thereof to the center line of Serra Avenue; thence southerly along the center line of Serra Avenue to its intersection with the center line of Del Monte Avenue as shown on Map of Carmel Woods; thence South 16° 40' East to the intersection of the northerly production of the common boundary line between Lots One (1) and Two (2), Block One Hundred Fifty-four (154), thence southerly along the production of said common boundary line and said common boundary line to the common corner of Lots One (1) and Three (3), Block One Hundred Fifty-four (154); thence easterly along the common boundary line of Lots One (1) and Three (3), Block One Hundred Fifty-four (154), and the easterly production thereof to its intersection with the center line of Camino Del Monte; thence southeasterly, southerly, and southwesterly along the center line of Camino Del Monte to the northerly boundary of the Carmel Sanitary District; thence easterly along the northerly boundary line of said Sanitary District to the point of beginning.

PARCEL 2

Beginning in Dolores Street at the intersection of the Carmel Sanitary District boundary with the easterly prolongation of the southerly line of Lot Eighteen (18), Block One Hundred Fifty-one (151), as per map of Carmel Woods, filed in Volume 3, Cities and Towns, Monterey County Records, and running thence westerly along the line between Lots Eighteen (18) and Twenty (20), Block One Hundred Fifty-one (151), and the easterly production thereof to the southwest corner of Lot Eighteen (18); thence northerly along the westerly line of Lot Eighteen (18) to the said northwest corner of Lot Eighteen (18); thence easterly along the northerly line of Lot Eighteen (18) and the easterly production thereof to its intersection with the Carmel Sanitary District boundary in Dolores Street; thence southerly along said Sanitary District boundary to the point of beginning.

PARCEL 3

Beginning at a point in the northerly boundary line of the Carmel Sanitary District in Alta Avenue, to wit, the intersection of the southerly production of the westerly boundary of Lot Twenty-six (26), Block One Hundred Fifty-

three (153), as shown on Map of Carmel Woods, filed in Volume 3, Cities and Towns, Monterey County Records, at page 21 therein, thence northerly along the westerly boundary of said Lot Twenty-six (26) and its southerly production to the northwest corner of said Lot Twenty-six (26); thence easterly along the northerly boundary lines of Lots Twenty-six (26), Twenty-seven (27), and Twenty-eight (28) in Block One Hundred Fifty-three (153), described as aforesaid, to the northeast corner of Lot Twenty-eight (28); thence southerly along the easterly boundary of said Lot Twenty-eight (28) and the southerly production thereof to its intersection with the northerly boundary of the Carmel Sanitary District; thence westerly along the said northerly boundary of the District to the point of beginning.

2. That the assessed value of the property as of March 1, 1939, is as follows:

Name of Property Owner	Description of Property as shown on Map of Carmel Woods or Map of 1st Addition to Carmel Woods	Assessed valuation as shown by last equalized Assessment Book	Land	Impr'ts	Total
Earl F. Graft	Lots 24, 25, Blk. 157	\$410.	\$2500.	\$2910.	
Sade Latham	Lot 13, Blk. 158	180.	2255.	2435.	
Michael D. O'Connell	Lot 16, half of Lot 18, Blk. 156	240.		240.	
J. Bateman Dulles	Lots 13, 15, Blk. 156	320.	1320.	1640.	
L. E. Gottfried	Lot 1, Blk. 154				
Bonnie H. Gottfried	Lot 1, Blk. 154	350.		350.	
Alta Hallett	Lot 1, Blk. 157				
J. H. Hallett	Lot 1, Blk. 157	180.	1600.	1780.	
J. M. Blime	Lot 1, Blk. 156	180.	990.	1170.	
Miles Bain	Lot 2, Blk. 157	180.	2100.	2280.	
Marian Hedrick Bain	Lot 24, Blk. 156	270.	3200.	3470.	
Ruel F. King	N.W. half of Lot 18, Lot 20, Blk. 156				
Mabel P. King	N.W. half of Lot 18, Lot 20, Blk. 156	240.	2100.	2340.	
L. E. Lewis	Lots 22, 23, Blk. 157	360.	2250.	2610.	
Merle Lewis	Lots 22, 23, Blk. 157	320.	2200.	2520.	
Maynard McEntire	Lots 3, 5, Blk. 157	200.		200.	
Ether McEntire	Lots 3, 5, Blk. 157	340.	1150.	1490.	
Joseph Nicholson	Lot 21, Blk. 157				
Laura Bell Nicholson	Lot 21, Blk. 157	200.		200.	
Horace Hawkswood	Lots 18, 20, Blk. 157	340.	1150.	1490.	
Eleanor Hawkswood	Lots 18, 20, Blk. 157	180.	1700.	1880.	
Delia Jones	Lot 7, Blk. 162	160.	1400.	1560.	
Clifford L. Jones	Lot 7, Blk. 162	160.		160.	
Nona L. Perkins	Lot 9, Blk. 162	160.		160.	
Beverly Stover	Lot 4, Blk. 157				
Dorothy E. Stover	Lot 4, Blk. 157	160.		160.	
Chas. L. Fioda					
By Rae M. Welch, atty. in fact	Lots 14, 16, Blk. 157	320.	660.	980.	
Vincent A. Torres					
Mary Elliott Torres	Lots 15, 17, 19, Blk. 157	480.		480.	
Ralsey J. Edwards	Lot 9, Blk. 157	160.		160.	
Gladys L. Edwards	Lot 23, Blk. 156	270.		270.	
Geo. W. Holm	Lots 14, 17, Blk. 158	360.		360.	
H. S. Greiner	Lot 4, Blk. 156	160.		160.	
R. S. Duncan	Lot 2, Blk. 156	160.		160.	
Beatrice Duncan	Lot 5, Blk. 156	150.	770.	920.	
Rosa E. Bonham					
Lillian M. Bonham	Lot 15, Blk. 158	180.		180.	
Emma Kraft					
Free Dean	Lot 10, Blk. 158	180.	880.	1060.	
Lola Maskewitz	Lot 4, Blk. 158	180.		180.	
Beatrice A. Clark	Lots 5, 7, Blk. 158	320.		320.	
Estid Dodson	Lot 9, Blk. 156	160.	1100.	1260.	
Juliana Gillette	Lot 7, Blk. 156	150.		150.	
Juliana Gillette	Lot 11, Blk. 156	150.	900.	1050.	
Douglas Phillips	Lots 6, 8, Blk. 158	360.	1045.	1405.	
Ether S. Wills	Lots 11, 13, Blk. 157	320.		320.	
J. O. Handley	Lot 8, Blk. 159	300.		300.	
Ruth Rowe	Part Lot 5 and Lot 6, Blk. 159	250.		250.	
Totals		\$8880.	27075.	35955	

Louise K. Welty	Lot 18, Blk. 151	300.		300.	
Dan S. Welty					
Marigold Gulick	Lots 26, 27, 28, Blk. 153	540.	1550.	2090.	

STATE OF CALIFORNIA)

COUNTY OF MONTEREY) ss.

Clifford L. Jones, being first duly sworn, deposes and says:

That he is one of the petitioners signing the foregoing petition; that according to the best information and belief of the affiant each is a genuine signature of the person whose name is purported to be thereunto subscribed.

and a signature of a property owner in said district seeking annexation.

CLIFFORD L. JONES

Subscribed and sworn to before me this 1st day of July, 1940.

SHELBURN ROBISON

Notary Public in and for the County of Monterey, State of California.

First Publication, July 5, 1940.

Last Publication, July 12, 1940.

Business Directory

THOBURNS
 Sound Stock Insurance
 P. A. McCREERY
 Insurance Manager
 Tel. 333 • Box 148

Carmel Transfer
 G. R. YOUNG
 General Trucking • Concrete Work
 Contracting
 Fourth and Mission/Teléfono 124

Boarding • Stripping • Bathing
THE ORIGINAL
DEL MONTE KENNELS
 Pedigreed Puppies for Sale
 J. A. West, Owner
 Telephone 5327 • Monterey, Cal.

Watson's Nursery
 Annuals
 Trees • Ornamentals
FOURTH AND MISSION
 Telephone 205-W
 CARMEL

A. D. H. C. O.
 Heating • Plumbing
 Sheet Metal and Electrical Work
 Gas Appliances
 San Carlos and Fifth • Tel. 270

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 JEWELRY • ART WARES
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Rentals • Repairs
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SEVERNS

Telephone 558

CARMEL THEATRE

Matinee Saturday at 2 p.m.
Sunday Continuous

Fri, Sat • July 12, 13

Douglas Fairbanks, Jr.
Joan Bennett

Green Hell

Linda Darnell, John Payne
Roland Young
STAR DUST

Sun, Mon, Tues • July 14, 15, 16

Alice Faye, Don Ameche
Henry Fonda

Lillian Russell

The Life Story of the Most Famous
Stage Personality

Wed, Thurs • July 17, 18

Loretta Young, Ray Milland
Gail Patrick

Doctor Takes A Wife

Dennis Morgan, John Payne
Gloria Dickson
TEAR GAS SQUAD



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European Plan • Rates from \$3

Personalities & Personals

Mr. and Mrs. R. H. McCrary of Des Moines visited Carmel this week to enjoy several rounds with the C. R. Odens. McCrary, whose home office is in Des Moines, has been on a business trip to Southern California. His principal contact there was with H. B. Brown who is not expected here. (That last sentence came to us just that way and we print it thus because it is intriguing.—Ed.)

Stanley Sackett, manager of the Palace Hotel in San Francisco, and Bertram Weal, manager of the Ho-

CHURCHES

CARMEL MISSION

Summer Services

MASSSES

7, 9, and 11 a.m.

MASSSES AT BIG SUR
10 a.m.

ALL SAINTS CHURCH (Protestant • Episcopal)

MONTE VERDE AND OCEAN AVENUE
The Rev. C. J. Hulsewé, Rector

"A House of Prayer for All People"

8:00 a.m. Holy Communion

9:30 a.m. Church School

11:00 a.m. Morning Prayer and Sermon

tel Tuscany in New York, were guests of Carl Stanley at Del Monte an evening this week. We print the note because Andre Da Miano of our Carmel Valley was in on it.

We had a magician in THE CYMBAL office first thing Monday morning. R. M. Bennett of Downers Grove, Ill., is here for two or three weeks. Before he goes back to Downers Grove he'll attend the Magicians' Convention in San Diego. He says they have fun—play tricks on each other and stuff. He's not exactly a magician himself, but has a shop where they develop new tricks for the trade and make equipment. His two partners are 'on the road,' putting on shows around Chicago, but Bennett sticks pretty closely to his shop. He showed us a few tricks, however. How would you like to see him remove his forefinger right before your eyes at 9 o'clock of a Monday morning? He had us pretty hysterical, let us say, in a brief ten minutes. Now we're all sitting around practicing.

Mr. and Mrs. Paul Dougherty arrive in Carmel this week from Banning, Calif., where they have been sunning themselves since May. Paul recuperating from pneumonia and Paula from a stubborn cold. Paul's one-man show in New York City last May was successful as far as the show went, but the climate certainly didn't agree with him. He goes to the Bohemian Grove for two weeks July 19, so the Doughertys will actually not be in residence before August 1.

The Bob Palmers, with their daughters Sue and Nancy are in the Tony Lawrence place at Robles Del Rio for the month of July and are hoping to stay longer. The Palmers are old-timers in the Valley and even though their residence is now San Francisco, the Valley still means home to them.

Mrs. Don McPadden (Ara Haswell) came home Monday on the 5 o'clock plane from the south. She

CLASSIFIED ADS

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MISSION TRACT LOTS. Finest home sites of 60 ft. x 100 ft. on wide 60-ft. streets—\$1550 and \$1850. All utilities are now installed, with electric and telephone wires underground. Sewer connection to most lots. Easy walking distance to beach—marvelous views of water and mountains—sun all day long. These lots are wonderful values—compare them with any other lots in Carmel for location and value. Low monthly terms to suit buyers' convenience. CARMEL REALTY COMPANY, Ocean Ave., Or SEE ANY CARMEL BROKER. (2)

REAL BARGAIN. MUST SELL. Lot 4, Block 177, Guadalupe near Pico, Carmel Woods. See your agent or call Carmel 1268. (tf)

NEW HOME \$9500. In Carmel Woods a new 3-bedroom home, large living room, sun room, 2 baths. Lot 105 x 100 ft. 2-car garage. All rooms are large. Conveniently arranged, extra closet space. After cash down payment, FHA payments approx. \$16 per month. A fine home in a wonderful location. Open afternoons for inspection. CARMEL REALTY COMPANY, Ocean Ave., Phone 66. (2)

has been in Bryan, Texas, for the past month with her mother, Mrs. Tyler Haswell, who is still seriously ill.

Mary Alice Burke, the attractive daughter of a brilliant mother, Marcella Burke, whose most recent play is called "Tonight We Dance" and will probably be produced in New York next fall with Francine Larrimore, is a house guest of Mrs. James O. Greenan this summer. She is a student at the Golden Bough School of the Theatre.

In town overnight on his way to Pasadena was John V. Schafer, brother of our illustrious Ben. John is an actor, until recently with the Gary Civic Repertory Company in Gary, Ind., and now has his eye on the coast. Jimmy Fidler quoted him recently, thanking him for his definition of "quicke" dramas which he calls "thud and blunder."

At Del Monte Lodge this week was Conan Doyle, son of the famous author, Sir Arthur Conan Doyle. Mr. Doyle's wife is with him and they are with the Paul Gallico.

Mitzi Eaton came back to Carmel Sunday and has settled in to do some serious writing. She's living down on Casanova street with Jerry Brucker and his mother.

Mr. and Mrs. E. C. Poklen and Mrs. Poklen's daughter, Babette De Moe, drove up to San Francisco Tuesday morning to meet the Mariposa bringing Earl De Moe back to these shores again after a long cruise aboard the Yankee. Earl, and one or two others of its crew, left the Yankee in the Gilbert Islands but had to go all the way to Sydney, Australia, in order to pick up a United States vessel to bring them back to this country. Earl will be in Carmel for a while until he and Babette leave for Chicago sometime in August. Babette is going to school somewhere in the East next fall, but wants to get in some more flying time around Chicago beforehand.

Mrs. Dalzelle Wilson has taken the Ralph Coote house in Eighty Acres and is again enrolled in the Armin Hansen class at the Carmel Art Institute. Mrs. Wilson is a well known artist from Pasadena and New York and has been studying in Carmel for the past two summers.

1—REAL ESTATE FOR SALE

OUTSTANDING BARGAIN. 2 lots NE cor 4th & Torres to be sold at tremendous sacrifice for cash buy out of town owner. Make offer. Principals only. Address M. Berger, 401 Cochran Avenue, Los Angeles. (tf)

BARGAIN HOME—South of Ocean Avenue in finest section of residential Carmel, on a corner. 2 lots. 3 bedrooms, 2 baths. A little spent on painting will make this very desirable property for either a home or a rental investment. Land alone is worth \$4500. We can sell this property for \$7500 cash, or arrange for a loan for part of it. Exclusive with CARMEL REALTY COMPANY, Las Tiendas Bldg., Ocean Ave., Phone 66. (2)

ROCK VENEER 3-bedroom house under construction just east of Carmel Mission. Insulated with Celotex. Central heat. Call Bensberg, Builder, Carmel 1543. (tf)

It's wonderful what a Cymbal Classified Ad will do.

5—HOUSES FOR RENT

GUEST HOUSE, sunny, with private entrance. Double studio bed with innerspring mattress. Private bath with shower. Northwest corner of Mission and Vista. Available by the day, week or month. (tf)

SMALL COTTAGE close in. Suitable for 2 or 3 people. Also 2 rooms with bath. Private home. Call Mrs. Douglas, Carmel 707. (tf)

Cymbal Classified Ads go places, are seen by people and do the strangest things.

44—WRITER'S SERVICE

READER AND EDITOR for studios and publishers offers criticism, revision. Reading fee \$1—\$3000 words; book lengths \$5—\$10. Expert typing available. Jeannette Stephens, Cymbal Classified Ads Full.

20—JOBS WANTED

YOUNG WOMAN, excellent driver, would like employment as driver and companion, office receptionist, doctor's assistant, etc. Free to travel. Write L-75, The Cymbal. (4)

17—FOR SALE

BEAUTIFUL COAT, white flannel, with peasant embroidery in colors. Worn only twice. Will sell for half price. Cymbal office, L-73. (tf)

24—LOST AND FOUND

DID YOU FIND a hand-wrought, 4 1/2 foot long iron fork on one of the beaches at Carmel Point. If you did, the owner is awfully anxious to get it back. Bring it to The Cymbal office. (2)

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YOU GET 39 important, new features in De Soto that you don't have at all in your 2-3- or 4-year-old car...

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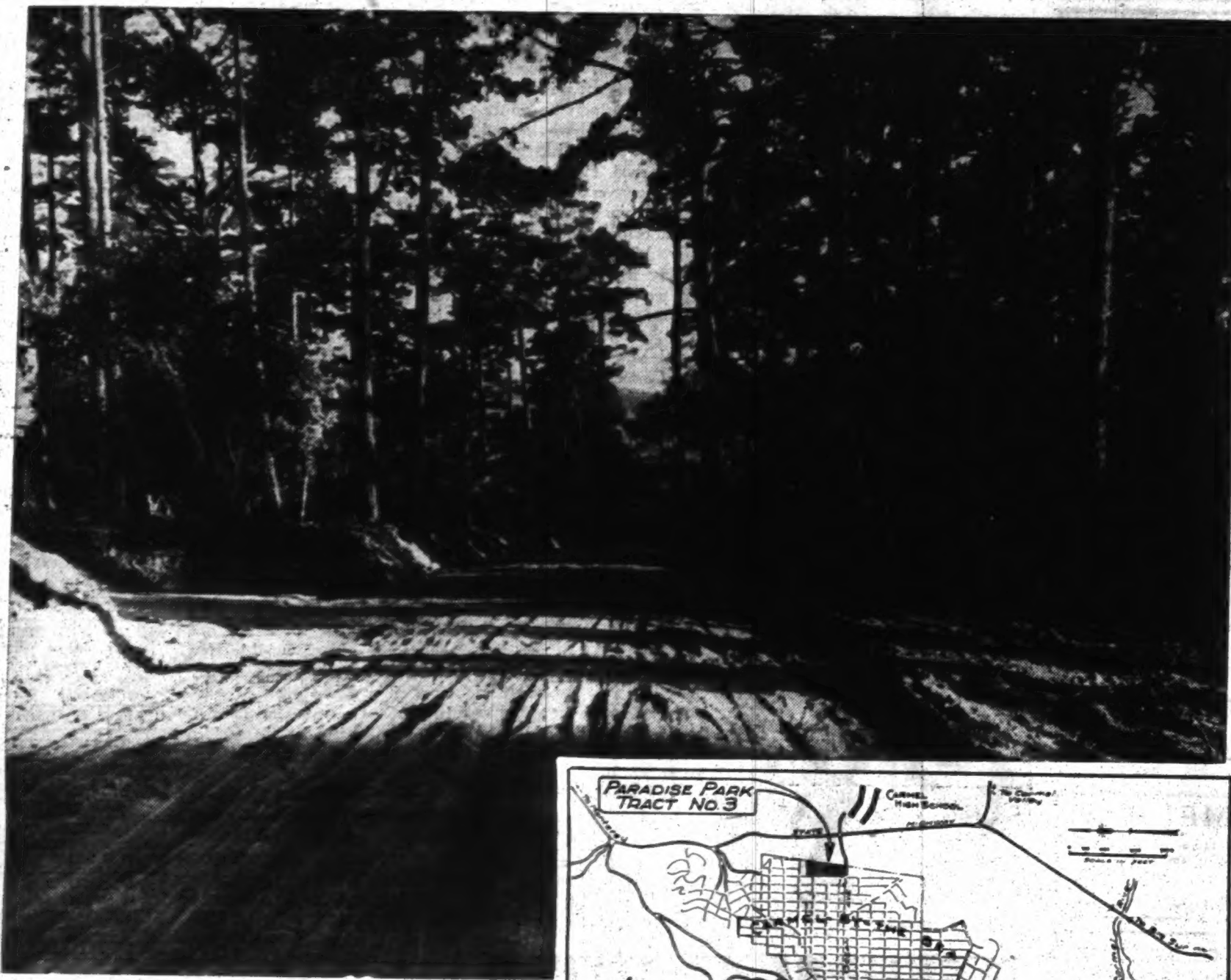
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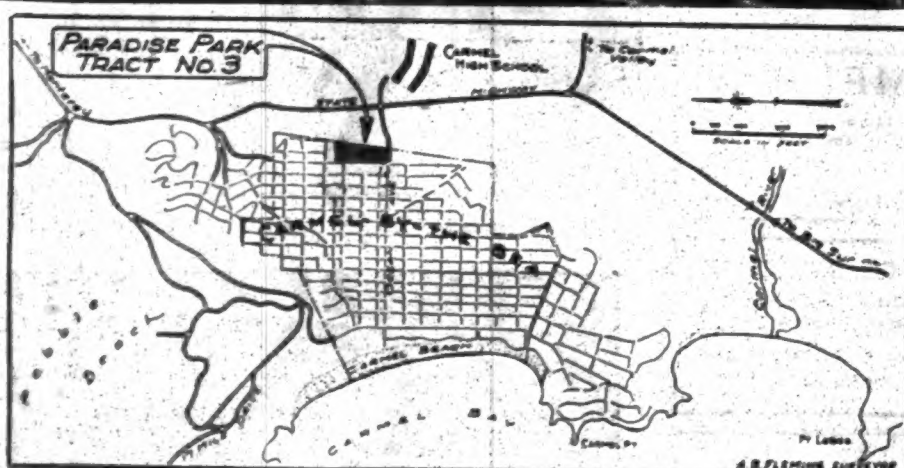
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Paradise Park for Your Carmel Home

Carmel-by-the-Sea



This picturesque new sub-division is located in the center of Carmel, facing the Pacific Ocean overlooking Point Lobos and the beautiful Carmel Valley. Nestled among stately pines and spreading oaks on the crest of the crown of Carmel. Bathed in sunshine from dawn to dark. Lying within easy walking distance of the business center and the new high school, it is the ideal setting for your Carmel home.



The tract has been held intact for a period of forty years and it was only this year that the owners decided to sell. The surrounding properties have been developed into beautiful homes, insuring high property standards for the future. In planning Paradise Park, we have attempted to carry out the original Carmel spirit in preserving the true Carmel atmosphere.

All utilities such as gas, water, sewer, and electricity are included in the purchase price of the lots which are larger than the usual Carmel building sites. The restrictions are those of the Carmel Zoning Laws.

However, for the protection of all concerned, the subdividers will pass on the exterior plans of all homes. With such natural advantages and careful planning, this property must surely develop into Carmel's most attractive residential district. Write for a map and further information.

Since putting this tract on the market ten days ago, twenty-five per cent of the lots have been sold.

William L. Hudson and James C. Doud, Owners

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